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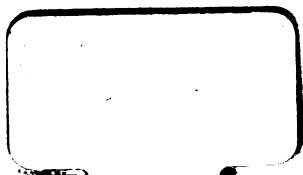


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APD

WALKER

177-1 p **A KEY**
TO THE
CLASSICAL PRONUNCIATION
OF
Greek, Latin, and Scripture Proper Names;
1207
IN WHICH
THE WORDS ARE ACCENTED AND DIVIDED INTO SYLLABLES
EXACTLY AS THEY OUGHT TO BE PRONOUNCED,
ACCORDING TO RULES DRAWN FROM ANALOGY AND THE BEST USAGE.
TO WHICH ARE ADDED,
TERMINATIONAL VOCABULARIES

OF
GREEK, HEBREW, AND LATIN PROPER NAMES,
IN WHICH THE WORDS ARE ARRANGED ACCORDING TO THEIR FINAL
SYLLABLES, AND CLASSED ACCORDING TO THEIR ACCENTS;
BY WHICH THE GENERAL ANALOGY OF PRONUNCIATION MAY BE SEEN AT ONE
VIEW, AND THE ACCENTUATION OF EACH WORD MORE EASILY REMEMBERED.
CONCLUDING WITH
OBSERVATIONS ON THE GREEK AND LATIN ACCENT
AND QUANTITY;
WITH SOME PROBABLE CONJECTURES ON THE METHOD OF FREEING THEM
FROM THE OBSCURITY AND CONFUSION
IN WHICH THEY ARE INVOLVED, BOTH BY THE ANCIENTS AND MODERNS.

Si quid novisti rectius istis
Candidus imperti: si non, his utere mecum.—HOR.

By **JOHN WALKER,**
AUTHOR OF THE CRITICAL PRONOUNCING DICTIONARY, ETC.

THE NINTH EDITION,
WITH ADDITIONS, AND CORRECTIONS.

LONDON:

PRINTED FOR T. CADELL; C. J. G. AND F. RIVINGTON; LONGMAN, REES, ORME,
BROWN, AND GREEN; J. BOOKER; BALDWIN AND CRADOCK; WHITTAKER,
TREACHER, AND ARNOT; SIMPKIN AND MARSHALL; AND HOULSTON
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PREFACE.

THE Critical Pronouncing Dictionary of the English Language naturally suggested an idea of the present work. Proper names from the Greek and Latin form so considerable a part of every cultivated living language, that a Dictionary seems to be imperfect without them. Polite scholars, indeed, are seldom at a loss for the pronunciation of words they so frequently meet with in the learned languages; but there are great numbers of respectable English scholars, who, having only a tincture of classical learning, are much at a loss for a knowledge of this part of it. It is not only the learned professions that require this knowledge, but almost every profession above those that are merely mechanical. The professors of painting, statuary, and music, and those who admire their works—readers of history, politics, poetry—all who converse on subjects ever so little above the vulgar, have so frequent occasion to pronounce these proper names, that whatever tends to render this pronunciation easy must necessarily be acceptable to the Public.

The proper names in Scripture have still a higher claim to our attention. That every thing contained in that precious repository of divine truth should be rendered as easy as possible to the reader, cannot be doubted: and the very frequent occasions of pronouncing Scripture

proper names, in a country where reading the Scripture makes part of the religious worship, seem to demand some work on this subject more perfect than any we have hitherto seen.

I could have wished it had been undertaken by a person of more learning and leisure than myself; but we often wait in vain for works of this kind, from those learned bodies which ought to produce them, and at last are obliged, as being the best we can obtain, to turn to the labours of an unassuming individual. Being long engaged in the instruction of youth, I felt the want of a work of this kind, and have supplied it in the best manner I am able. If I have been happy enough to be useful, or only so far useful as to induce some abler hand to undertake the subject, I shall think my labour amply rewarded. I shall still console myself with reflecting, that he who has produced a prior work, however inferior to those that succeed it, is under a very different predicament from him who produces an after-work inferior to those that have gone before.

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TO THE SECOND EDITION.

THE favourable reception of the first edition of this work has induced me to attempt to make it still more worthy of the acceptance of the Public, by the addition of several critical observations, and particularly by two Terminational Vocabularies of Greek and Latin, and Scripture Proper Names. That so much labour should be bestowed upon an inverted arrangement of these words, when they had already been given in their common alphabetical order, may be matter of wonder to many persons, who will naturally inquire into the utility of such an arrangement. To these it may be answered, that the words of all languages seem more related to each other by their terminations than by their beginnings; that the Greek and Latin languages seem more particularly to be thus related; and classing them according to their endings seemed to exhibit a new view of these languages, both curious and useful: for as their accent and quantity depend so much on their termination, such an arrangement appeared to give an easier and more comprehensive idea of their pronunciation than the common classification by their initial syllables. This end was so desirable as to induce me to spare no pains, however dry and disgusting, to promote it; and, if the method I have taken has failed, my labour will not be entirely lost if it convinces future prosodists that it is not worthy of their attention.

[The continued popularity of this work has induced the proprietors to make every exertion necessary for preserving its claims to public approbation. This ninth Edition has been carefully revised, and the utmost attention paid to the accuracy of the accentuation.]

CONTENTS OF THE WORK.

	Page
Introduction	vii
Rules for pronouncing the vowels of Greek and Latin proper names	1
Pronunciation of Greek and Latin proper names—(Initial Vocabulary)	15
Terminational vocabulary of Greek and Latin proper names	126
Rules for pronouncing Scripture proper names	195
Pronunciation of Scripture proper names—(Initial Vocabulary)	206
Terminational vocabulary of Scripture proper names	248
Observations on the Greek and Latin accent and quantity, &c.	265

CONTENTS OF THE INTRODUCTION.

	Page
The pronunciation of Greek and Latin not so difficult as that of our own language	vii
The ancient pronunciation of Greek and Latin, a subject of great controversy among the learned	ib.
The English, however faulty in their pronunciation of Greek and Latin, pronounce them like other European nations, according to the analogy of their own language	viii
Sufficient vestiges remain to prove that the foreign pronunciation of the Greek and Latin letters is nearer to the ancient than the English—(Note)	ib.
The English pronunciation of Greek and Latin injurious to quantity	ix
No sufficient reason for altering the present pronunciation on these accounts	xii
Rule for accenting Latin words	xiii
Rule for accenting Greek proper names	xiv
Probable conjecture why the termination <i>tia</i> and <i>tio</i> in Greek appellatives have not the same sound as in Latin—(Note)	ib.
Importance of settling the English quantity with which we pronounce Greek and Latin proper names, and particularly that of the unaccented syllables	xvi

INTRODUCTION.

THE pronunciation of the learned languages is much more easily acquired than that of our own. Whatever might have been the variety of the different dialects among the Greeks, and the different provinces of the Romans, their languages now being dead, are generally pronounced according to the respective analogies of the several languages of Europe, where those languages are cultivated, without partaking of those anomalies to which the living languages are liable.

Whether one general uniform pronunciation of the ancient languages be an object of sufficient importance to induce the learned to depart from the analogy of their own language, and to study the ancient Latin and Greek pronunciation, as they do the etymology, syntax, and prosody of those languages, is a question not very easy to be decided. The question becomes still more difficult when we consider the uncertainty we are in, respecting the ancient pronunciation of the Greeks and Romans, and how much the learned are divided among themselves about it *. Till these points are settled, the English may

* Middleton contends that the initial *c* before *e* and *i* ought to be pronounced as the Italians now pronounce it; and that *Cicero* is neither *Sisero*, as the French and English pronounce it, nor *Kikero* as Dr. Bentley asserts, but *Tchitchero*, as the Italians pronounce it at this day. This pronunciation, however, is derided by Lipsius, who affirms, that the *c* among the Romans had always the sound of *k*. Lipsius says too, that of all the European nations, the British alone pronounce the *i* properly: but Middleton asserts, that of all nations they pronounce it the worst. *Middleton De Lat. Liter. Pronun. Dissert.*

Lipsius, speaking of the different pronunciation of the letter *G* in different countries, says:

Nos hodiè (de literâ *G* loquente) quàm peccamus? Italorum enim plerique ut *Z* exprimunt, Galli et Belgæ ut *J* consonantem. Itaque illorum est *Lezere*, *Fuzere*; nostrum *Leiere*, *Fuiere* (*Lejere*, *Fujere*).

well be allowed to follow their own pronunciation of Greek and Latin, as well as other nations, even though it should be confessed that it seems to depart more from what we can gather of the ancient pronunciation, than either the Italian, French, or German *. For, why the English

Omnia imperitè, ineptè. Germanos saltem audite, quorum sonus hic germanus, *Legere, Tegere*; ut in *Lego, Tego*, nec unquam variant: at nos ante, *I, E, Æ, Y*, semper dicimusque *Jemmam, Jætulos, Jinjivam, Jyrum*; pro istis, *Gemmam, Gætulos, Gingivam, Gyrum*. Mutemus aut vapulemus.—*Lipsius De Rect: Pron. Ling. Lat.* p. 71.

Hinc factum est ut tanta in pronunciando varietas extiteret ut pauci inter se in literarum sonis consentiant. Quod quidem mirum non esset, si indocti tantum à doctis in eo, ac non ipsi etiam alioqui eruditi inter se magna contentione dissiderent.—*Adolp. Meier. De Lin. Græc. vet Pronun.* cap. ii. p. 15.

* Monsieur Launcelot, the learned author of the Port-Royal Greek Grammar, in order to convey the sound of the long Greek vowel η, tells us, it is a sound between the e and the a, and that Eustathius, who lived towards the close of the twelfth century, says, that βῆ, βῆ, is a sound made in imitation of the bleating of a sheep; and quotes to this purpose this verse of Cratinus, an ancient comic writer.

‘Ο δ’ ἡλίθιος ὄσπερ προβάτων, βῆ, βῆ, λήγων βαδίζει.

Is fatuus perinde ac ovis, bê, bê, dicens, incedit.

He, like a silly sheep, goes crying baa.

Caninius has remarked the same, *Hellen.* p. 26. E longum, cujus sonus in ovium balatu sentitur, ut Cratinus et Varro tradiderunt. The sound of the e long may be perceived in the bleating of sheep, as Cratinus and Varro have handed down to us.

Eustathius likewise remarks upon the 499 v. of Iliad I. that the word Βλόψ ἴσθιν ὁ τῆς κλειψύδρας ἤχος μιμητικῶς κατὰ τοὺς παλαίους · βῆ ἔχει μίμησιν προβάτων φωνῆς. Κράτινος. Βλόψ est Clepsydræ sonus ex imitatione secundum veteres; et βῆ imitatur vocem ovium. *Blops*, according to the ancients, is a sound in imitation of the Clepsydra, as baa is expressive of the voice of sheep. It were to be wished that the sound of every Greek vowel had been conveyed to us by as faithful a testimony as the ἦτα; we should certainly have had a better idea of that harmony for which the Greek language was so famous, and in which respect Quintilian candidly yields to it the preference above the Latin.

Aristophanes has handed down to us the pronunciation of the Greek diphthong αἶ αἶ by making it expressive of the barking of a dog in one of his comedies. This pronunciation is exactly like that preserved by nurses and children among us to this day in *bow wow*. This is the sound of the same letters in the Latin tongue; not only in proper names derived from Greek, but in every other word where this diphthong occurs. Most nations in Europe, perhaps all but the English, pronounce *audio* and *laudo*, as if written *owdio* and *lowdo*; the diphthong sounding like *ou* in *loud*. Agreeable to this rule, it is presumed that we formerly pronounced the apostle *Paul* nearer the origin than at present. In Henry the Eighth's time it was written

should pay a compliment to the learned languages, which is not done by any other nation in Europe, it is not easy to conceive; and, as the colloquial communication of learned individuals of different nations so seldom happens, and is an object of so small importance when it does happen, it is not much to be regretted that when they meet they are scarcely intelligible to each other*.

But the English are accused not only of departing from the genuine sound of the Greek and Latin vowels, but of violating the quantity of these languages more than the people of any other nation in Europe. The author of the *Essay upon the Harmony of Language* gives us a detail of the particulars by which this accusation is proved: and this is so true a picture of the English pronunciation of Latin, that I shall quote it at length, as it may be of use to those who are obliged to learn this language without the aid of a teacher.

St. Poule's, and sermons were preached at *Poule's Cross*. The vulgar, generally the last to alter, either for the better or worse, still have a jingling proverb with this pronunciation, when they say, *As old as Poule's*.

The sound of the letter *u* is no less sincerely preserved in *Plantus* in *Menæch.* page 622, edit. Lambin. in making use of it to imitate the cry of an owl—

"MEN. Egon' dedi? PEN. Tu, Tu, istic, inquam, vin' afferri noctuam,

"Quæ tu, tu, usque dicat tibi? nam nos jam nos defessi sumus."

"It appears here," says Mr. Forster, in his defence of the Greek accents, page 129, "that an owl's cry was *tu, tu*, to a Roman ear, as 'it is *too, too*, to an English." Lambin, who was a Frenchman, observes on the passage, "Alludit ad noctuæ vocem seu cantum, *tu, tu*, seu *tou, tou*." He here alludes to the voice or noise of an owl. It may be farther observed, that the English have totally departed from this sound of the *u* in their own language, as well as in their pronunciation of Latin; [but it is preserved in all the continental languages, and more especially in Italian.]

* Erasmus se adfuisse olim commemorat cum die quodam solenni complures principum legati ad Maximilianum Imperatorem salutandi causâ advenissent; singulosque Gallum, Germanum, Danum, Scotum, &c. orationem Latinam, ita barbarè ac vastè pronunciâsse, ut Italis quibusdam, nihil nisi risum moverint, qui eos non Latinè sed suâ quemque linguâ, locutos jurâssent.—*Middleton, De Lat. Lit. Pronun.*

[The story told by Erasmus is perhaps a little exaggerated, but almost every traveller is aware of the difficulty which Englishmen feel in maintaining a Latin conversation with foreigners. In fact it is some time before the speakers can persuade themselves that both are using the same language.]

“ The falsification of the harmony by English scholars
 “ in their pronunciation of Latin, with regard to essential
 “ points, arises from two causes only : first, from a total
 “ inattention to the length of vowel sounds, making them
 “ long or short merely as chance directs ; and, secondly
 “ from sounding double consonants as only one letter.
 “ The remedy of this last fault is obvious. With regard
 “ to the first, we have already observed, that each of our
 “ vowels hath its general long sound, and its general short
 “ sound totally different. Thus the short sound of *e*
 “ lengthened is expressed by the letter *a*, and the short
 “ sound of *i* lengthened is expressed by the letter *e* : and
 “ with all these anomalies usual in the application of
 “ vowel characters to the vowel sounds of our own lan-
 “ guage, we proceed to the application of vowel sounds
 “ to the vowel characters of the Latin. Thus in the first
 “ syllable of *sidus* and *nomen*, which ought to be long ;
 “ and of *miser* and *onus*, which ought to be short ; we
 “ equally use the common long sound of the vowels ; but
 “ in the oblique cases, *sideris*, *nominis*, *miseri*, *oneris*,
 “ &c., we use quite another sound, and that a short one.
 “ These strange anomalies are not in common to us
 “ with our southern neighbours the French, Spaniards,
 “ and Italians. They pronounce *sidus*, according to our
 “ orthography *seedus*, and in the oblique cases preserve
 “ the same long sound of the *i* : *nomen* they pronounce
 “ as we do, and preserve in the oblique cases the same
 “ long sound of the *o*. The Italians also, in their own
 “ language, pronounce doubled consonants as distinctly
 “ as the two most discordant mutes of their alphabet.
 “ Whatever therefore, they may want of expressing the
 “ true harmony of the Latin language, they certainly
 “ avoid the most glaring and absurd faults in our manner
 “ of pronouncing it.

“ It is a matter of curiosity to observe with what regu-
 “ larity we use these solecisms in the pronunciation of
 “ Latin. When the penultimate is accented, its vowel,
 “ if followed but by a single consonant, is always long,
 “ as in Dr. Forster’s examples. When the antepenulti-
 “ mate is accented, its vowel is, without any regard to the
 “ requisite quantity, pronounced short, as in *mirabile*,

“*frigidus* ; except the vowel of the penultimate be followed by a vowel, and then the vowel of the antepenultimate is with as little regard to true quantity pronounced long, as in *maneo, redeat, odium, imperium*. Quantity is however vitiated to make *i* short even in this case, as in *oblivio, vinea, virium*. The only difference we make in pronunciation between *vinea* and *venia* is, that to the vowel of the first syllable of the former, which ought to be long, we give a short sound ; to that of the latter, which ought to be short, we give the same sound, but lengthened. *U* accented is always before a single consonant pronounced long, as in *humerus, fugiens*. Before two consonants no vowel sound is ever made long, except that of the diphthong *au* ; so that whenever a doubled consonant occurs, the preceding syllable is short *. Unaccented vowels we treat with no more ceremony in Latin than in our own language.” *Essay upon the Harmony of Language*, page 224. Printed for Robson, 1774.

This, it must be owned, is a very just statement of the case ; but though the Latin quantity is thus violated, it is not, as this writer observes in the first part of the quotation, merely *as chance directs*, but, as he afterwards observes, *regularly*, and he might have added according to the analogy of English pronunciation, which has a genius of its own ; and which, if not so well adapted to the pronunciation of Greek and Latin as some other modern languages, has as fixed and settled rules for pronouncing them as any other.

The learned and ingenious author next proceeds to show the advantages of pronouncing our vowels so as to express the Latin quantity. “ We have reason to suppose,” says he, “ that our usual accentuation of Latin, however it may want of many elegancies in the pronunciation of the Augustan age, is yet sufficiently just

* This corruption of the true quantity is not, however, peculiar to the English ; for Beza complains in his country : “ Hinc enim fit ut in Græca oratione vel nullum, vel prorsus corruptum numerum intelligas, dum multæ breves producuntur, et contrâ plurimæ longæ corripuntur.” Beza de Germ. Pron. Græcæ Linguae, p. 50.—[The modern Greeks have fallen into the same error.]

“ to give with tolerable accuracy that part of the general
 “ harmony of the language of which accent is the efficient
 “ We have also a pretty full information from the poets
 “ what syllables ought to have a long, and what a short
 “ quantity. To preserve, then, in our pronunciation
 “ the true harmony of the language, we have only to take
 “ care to give the vowels a long sound or a short sound,
 “ as the quantity may require; and when doubled con-
 “ sonants occur, to pronounce each distinctly.” *Ibid.*
 page 228 *.

In answer to this plea for alteration, it may be observed, that if this mode of pronouncing Latin be that of foreign nations, and were really so superior to our own, we certainly must perceive it in the pronunciation of foreigners, when we visit them, or they us: but I think I may appeal to the experience of every one who has had an opportunity of making the *expérience*, that so far from a superiority on the side of the foreign pronunciation, it seems much inferior to our own. I am aware of the power of habit, and of its being able, *on many occasions, to make the worse appear the better reason*: but, if the harmony of the Latin language depended so much on a preservation of the quantity as many pretend, this harmony would surely overcome the bias we have to our own pronunciation; especially if our own were really so destructive of harmony as it is said to be. Till, therefore, we have a more accurate idea of the nature of quantity, and of that

* By what this learned author has observed of our vicious pronunciation of the vowels by the long and short sound of them, and from the instances he has given, he must mean that length and shortness which arise from extending and contracting them, independently of the obstruction which two consonants are supposed to occasion in forming the long quantity. That we are to pronounce *Manus* as if written and divided into *Man-nus*; and *Pannus* as if written *Paynus*, or as we always hear the word *Panis* (bread); for in this sound of *Pannus* there seems to be no necessity for pronouncing the two consonants distinctly or separately, which he seems to mean by distinctly, because the quantity is shown by the long sound of the vowel: but if by distinctly he means separately, that is, as if what is called in French the *schéra* or mute *e* were to follow the first consonant, this could not be done without adding a syllable to the word; and the word *Pannus* would in that case certainly have three syllables, as if written *Pan-eh-nus*.—See *Observations on the Greek and Latin Accent and Quantity*, sect. 24.

beauty and harmony of which it is said to be the efficient in the pronunciation of Latin, we ought to preserve a pronunciation which has naturally sprung up in our own soil, and is congenial to our native language. Besides, an alteration of this kind would be attended with so much dispute and uncertainty as must make it highly impolitic to attempt it.

The analogy, then, of our own language being the rule for pronouncing the learned languages, we shall have little occasion for any other directions for the pronunciation of the Greek and Latin proper names, than such as are given for the pronunciation of English words. The general rules are followed almost without exception. The first and most obvious powers of the letters are adopted, and there is scarcely any difficulty but in the position of the accent; and this depends so much on the quantity of the vowels, that we need only inspect a dictionary to find the quantity of the penultimate vowel, and this determines the accent of all the Latin words; and it may be added, of almost all Greek words likewise*. Now in our pronunciation of Latin words, whatever be the quantity of the first syllable in a word of two syllables, we always place the accent on it: but in words of more syllables, if the penultimate be long, we place the accent on that; and if short, we accent the antepenultimate.

The Rules of the Latin Accentuation are comprised in a clear and concise manner by Sanctius within four hexameters:

Accentum in se ipsâ monosyllaba dictio ponit.
 Exacuit sedem dissyllabon omne priorem.
 Ex tribus, extollit primam penultima curta:
 Extollit seipsam quando est penultima longa.

These rules I have endeavoured to express in English verse:

* That is, in the general pronnnciation of Greek; for, let the written accent be placed where it will, the *quantitative* accent, as it may be called, follows the analogy of the Latin.

Each monosyllable has stress of course :
 Words of two syllables, the first enforce ;
 A syllable that's long, and last but one,
 Must have the accent upon that or none ;
 But if this syllable be short, the stress
 Must on the last but two its force express.

The only difference that seems to obtain between the pronunciation of the Greek and Latin Languages is, that in the Latin *ti* and *si*, preceded by an accent, and followed by another vowel forming an improper diphthong, are pronounced as in English, like *sh* or *xh*, as *natio*, *nation* ; *persuasio*, *persuasion*, &c. ; and that in the Greek the same letters retain their pure sound, as *φιλαυτία*, *ἀγνωσία*, *προβάτιον*, κ. τ. λ.* This difference, however,

* "The Greek language," says the learned critic, "was happy "in not being understood by the Goths, who would as certainly have "corrupted the *t* in *αἰρία*, *ἄριον*, &c. into *αἰρία*, *ἄριον*, &c. as they did "the Latin *motio* and *doceo* into *moshio* and *dosheo*."† This, however, may be questioned ; for, if in Latin words this impure sound of *t* takes place only in those words where the accent is on the preceding vowel, as in *natio*, *facio*, &c. ; but not when the accent follows the *t*, and is on the following vowel, as in *satiety*, *societas*, &c. why should we suppose any other mode of pronunciation would have been adopted by the Goths in their pronouncing the Greek ? Now, no rule of pronunciation is more uniform in the Greek language than that which places an acute on the *iota* at the end of words, when this letter is succeeded by a long vowel ; and consequently if the accent be preserved upon the proper letter, it is impossible the preceding *t* and *s* should go into the sound of *sh* ; why, therefore, may we not suppose that the very frequent accentuation of the penultimate *i* before a final vowel, preserved the preceding *τ* from going into the sound of *sh*, as it was a difference of accentuation that occasioned this impure sound of *t* in the Latin language ; for though *i* at the end of words, when followed by a long vowel, or a vowel once long and afterwards contracted, had always the accent on it in Greek ; in Latin the accent was always on the preceding syllable in words of this termination : and hence seems to have arisen the corruption of *t* in the Gothic pronunciation of the Latin language.

It is highly probable, that in Lucian's time the Greek *τ* when followed by *i* and another vowel, had not assumed the sound of *σ* ; ‡ for the Sigma would not have failed to accuse him of a usurpation of her powers, as he had done of her character ; and if we have preserved the *τ* pure in this situation when we pronounce Greek, it is, perhaps,

† Ainsworth on the Letter *T*.

‡ [The use of *τ* for *σ* which Lucian ridicules so humorously, seems however to prove that there was some similarity between the sounds of these letters.]

with very few exceptions, does not extend to proper names; which, coming to us through, and being mingled with, the Latin, fall into the general rule. In the same manner, though in Greek it was an established maxim, that if the last syllable was long, the accent could scarcely be higher than the penultimate; yet in our pronunciation of Greek, and particularly of proper names, the Latin analogy of the accent is adopted: and though the last syllable is long in *Demosthenes*, *Aristophanes*, *Therapenes*, and *Deiphobe*, yet as the penultimate is short, the accent is placed on the antepenultimate, exactly as if they were Latin*.

As these languages have been long dead, they admit of no new varieties of accent like the living languages. The common accentuation of Greek and Latin may be seen in Lexicons and Graduses; and where the ancients

rather to be placed to the preserving power of the accented *í* in so great a number of words, than any adherence to the ancient rules of pronunciation, which invariably affirm, that the consonants had but one sound; unless we except the *γ* before *γ*, *κ*, *χ*, *ξ*; as *ἄγγελος*, *ἔγγραφα*, *ἄγχιςτα*, &c. where the *γ* is sounded like *ν*: but this, says Henry Stephens, is an error of the copyists, who have a little extended the bottom of the *ν*, and made a *γ* of it; for, says he, it is ridiculous to suppose that *ν* was changed into *γ*, and at the same time that *γ* should be pronounced like *ν*. On the contrary, Scaliger says, that where we find a *ν* before these letters, as *ἀνκυρα*, it is an error of the copyists, who imagined they better expressed the pronunciation by this letter; which, as Vossius observes, should seem to demand something particular and uncommon.

It is reported of Scaliger, that when he was accosted by a Scotchman in Latin, he begged his pardon for not understanding him, as he had never learned the Scotch language. If this was the case with the pronunciation of a Scotchman, which is so near that of the Continent, what would he have said to the Latin pronunciation of an Englishman?

* This, however, was contrary to the general practice of the Romans: for Victorinus in his Grammar says, *Græca nomina, si iisdem literis proferuntur*, (Latina versa) *Græcos accentus habebunt*: nam cum dicimus *Thyus*, *Nais*, acutum habebit posterior accentum; et cum *Themistio*, *Calypso*, *Theano*, ultimam circumflecti videbimus, quod utrumque Latinus sermo non patitur, nisi admodum raro. "If Greek nouns turned into Latin are pronounced with the same letters, they have the Greek accent: for when we say *Thyus*, *Nais*, the latter syllable has the acute accent; and when we pronounce *Themistio*, *Calypso*, *Theano*, we see the last syllable is circumflexed; neither of which is ever seen in Latin words, or very rarely."—*Servius, Forster. Reply*, page 31, Notes 32, bott.

indulged a variety, and the moderns are divided in their opinions about the most classical accentuation of words, it would be highly improper, in a work intended for general use, to enter into the thorny disputes of the learned; and it may be truly said, in the rhyming adage,

When doctors disagree,
Disciples then are free.

This, however, has not been entirely neglected. Where there has been any considerable diversity of accentuation among our prosodists, I have consulted the best authorities, and have sometimes ventured to decide: though, as Labbe says, “Sed his de rebus; ut aliis multis, malo doctiorum judicium expectare, quam meam in medium proferre sententiam.”

But the most important object of the present work is settling the *English quantity*, (see Rules 20, 21, 22) with which we pronounce Greek and Latin proper names, and the sounds of some of the consonants. These are points in a state of great uncertainty; and are to be settled, not so much by a deep knowledge of the dead languages, as by a thorough acquaintance with the analogies and general usage of our own tongue. These must, in the nature of things, enter largely into the pronunciation of a dead language; and it is from an attention to these that the Author hopes he has given to the Public a work not entirely unworthy of their acceptance.

RULES

FOR

PRONOUNCING THE VOWELS

OF

GREEK AND LATIN PROPER NAMES.

1. EVERY vowel with the accent on it at the end of a syllable is pronounced as in English, with its first long open sound: thus *Ca' to**, *Philome' la*, *Ori' on*, *Pho' cion*, *Lu' cifer*, &c. have the accented vowels sounded exactly as in the English words *pa' per*, *me' tre*, *spi' der*, *no' ble*, *tu' tor*, &c.

2. Every accented vowel not ending a syllable, but followed by a consonant, has the short sound as in the English; thus *Man' lius*, *Pen' theus*, *Pin' darus*, *Col' chis*, *Cur' tius*, &c. have the short sound of the accented vowels, as in *man' ner*, *plen' ty*, *prin' ter*, *col' lar*, *cur' few*, &c.

3. Every final *i*, though unaccented, has the long open sound: thus the final *i* forming the genitive case, as in *Magis' tri*, or the plural number, as in *De' cii*, has the long open sound, as in *tri' al*; and this sound we give to this vowel in this situation, because the Latin *i* final in genitives, plurals, and preterperfect tenses of verbs, is

* This pronunciation of *Cato*, *Plato*, *Cleopatra*, &c. has been but lately adopted. Quin, and all the old dramatic school, used to pronounce the *a* in these and similar words like the *a* in *father*. Mr. Garrick, with great good sense, as well as good taste, brought in the present pronunciation, and the propriety of it has made it now universal. [The old pronunciation, however, is still preserved in many parts of Scotland and Ireland.]

always long; and consequently where the accented *i* followed by *i* final, both are pronounced with the long diphthongal *i* like the English noun *eye*,—as *Achi'vi**.

4. Every unaccented *i* ending a syllable not final, that in the second of *Alcibiades*, the *Hernici*, &c. is pronounced like *e*, as if written *Alcebiades*, the *Hernece* &c. So the last syllable but one of the *Fabii*, the *Horatii*, the *Curiatii*, is pronounced as if written *Fabe-i*, *Ho-ra-she-i*, *Cu-re-a-she-i*; and therefore if the unaccented *i* and the diphthong *æ* conclude a word, they are both pronounced like *e*, as *Harpyiæ*, *Harpy' e-e*.

5. The diphthongs *æ* and *æ*, ending a syllable with the accent on it, are pronounced exactly like the long English *e*, as *Cæsar*, *Æta*, &c. as if written *Cee' sar* *E' ta*, &c.; and like the short *e* when followed by a consonant in the same syllable, as *Dædalus*, *Ædipus*, &c. pronounced as if written *Deddalus*, *Eddipus*, &c. The vowels *ei* are generally pronounced like long *i*†.—For the vowels, *eu* in final syllables, see the word *Idomeneus*: and for the vowels *ou* in the same syllables, see the word *Antinous*, and similar words, in the Terminational Vocabulary.

6. *Y* is exactly under the same predicament as *i*. It is long when ending an accented syllable, as *Cy'rus*; or when ending an unaccented syllable if final, as *Æ'gy*, *Æ'py*, &c.; short when joined to a consonant in the same syllable, as *Lyc'idas*; and sometimes long and sometimes short, when ending an initial syllable not

* This is the true analogical pronunciation of this letter when ending an accented syllable; but a most disgraceful affectation of foreign pronunciation has exchanged this full diphthongal sound for the meagre, squeezed sound of the French and Italian *i*, not only of almost every word derived from those languages, but in many which are purely Latin, as *Faustina*, *Messalina*, &c. Nay, words from the Saxon have been equally perverted, and we hear the *i* in *Elfrida*, *Edwina*, &c. turned into *Elfriedu*, *Edweena*, &c. It is true this is the sound the Romans gave to their *i*; but the speakers here alluded to are perfectly innocent of this, and do not pronounce it in this manner for its antiquity, but its novelty. [The evil of which Mr. W. complains, (if it be an evil) has been considerably augmented in consequence of the increased intercourse with the Continent. In the Romish Church, the continental pronunciation is always used in performing the service of the mass.]

† See *Elegeia*, *Hygeia*, &c. in the Terminational Vocabulary of Greek and Latin Proper Names.

under the accent, as *Ly-cur'gus*, pronounced with the first syllable like *lie*, a falsehood; and *Lysimachus*, with the first syllable like the first of *legion*; or nearly as if divided into *Lys-im'a-chus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 117, 118, &c. and 185, 186, 187.

7. *A*, ending an unaccented syllable, has the same obscure sound as in the same situation in English words; but it is a sound bordering on the Italian *a*, or the *a* in *father*, as *Dia'na*, where the difference between the accented and unaccented *a* is palpable. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 92, and the letter *A*.

8. *E* final, either with or without the preceding consonant, always forms a distinct syllable, as *Penelope*, *Hippocrene*, *Evøe*, *Amphitrite*, &c. When any Greek or Latin word is anglicised into this termination, by cutting off a syllable of the original, it becomes then an English word, and is pronounced according to our own analogy: thus *Acidalius*, altered to *Acidale*, has the final *e* sunk, and is a word of three syllables only: *Proserpine*, from *Proserpina*, undergoes the same alteration. *Thebes*, and *Athens*, derived from the Greek $\Theta\eta\beta\eta$ and $A\theta\eta\nu\eta$ and the Latin *Thebæ*, and *Athenæ*, are perfectly anglicised; the former into a monosyllable, and the latter into a dissyllable: and the Greek $K\eta\rho\tau\eta$ and the Latin *Creta*, have both sunk into the English monosyllable *Cretè*: *Hecate*, likewise pronounced in three syllables when Latin, and in the same number in the Greek word *Ἑκατη*, in English is universally contracted into two, by sinking the final *e*. Shakspeare seems to have begun, as he has now confirmed this pronunciation by so adapting the word in *Macbeth*:

“Why how now, Hecat'? you look angrily.”—*Act IV.*

Perhaps this was no more than a poetical license to him: but the actors have adopted it in the songs in this tragedy:

“*He-cate, He-cate, come away*”——

The play-going world, who form no small portion of what is called the better sort of people, have followed the

actors in this word: and the rest of the world have followed them.

The Roman magistrate, named *Ædilis*, is anglicised by pronouncing it in two syllables, *Æ'dile*. The capital of Sicily, *Syracusæ*, of four syllables, is made three in the English *Syr'acuse*; and the city of *Tyrus*, of two syllables, is reduced to a monosyllable in the English *Tyre*.

Rules for pronouncing the Consonants of Greek and Latin Proper Names.

9. *C* and *G* are hard before *a*, *o*, and *u*, as *Cato*, *Camus*, *Cures*, *Galba*, *Gorgon*, &c.—and soft before *e*, and *y*, as *Cebes*, *Scipio*, *Scylla*, *Cinna*, *Geryon*, *Geta*, *Gillus*, *Gyges*, *Gymnosophistæ*, &c.*

10. *T*, *S*, and *C*, before *ia*, *ie*, *ii*, *io*, *iu*, and *eu*, preceded by the accent, in Latin words, as in English, change into *sh* and *zh*, as *Tatian*, *Statius*, *Portius*, *Portia*, *Socias*, *Caduceus*, *Accius*, *Helvetii*, *Mæsius*, *Hesiod*, &c. pronounced *Tashian*, *Stasheus*, *Porsheus*, *Porshea*, *Sosheas*, *Cadusheus*, *Aksheus*, *Helveshe*, *Mexhea*, *Hexheod*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, Nos. 357, 450, 451, 459, 463. But when the accent is on the first of the diphthongal vowels, the preceding consonant does not go into *sh*, but preserves its sound pure, as *Miltiades*, *Antiates*, &c. See the word *Satiety* in the Crit. Pron. Dict.

11. *T* and *S*, in proper names, ending in *tia*, *sia*, *cyon*

* That this general rule should be violated by smatterers in the learned languages in such words as *Gymnastic*, *Heterogeneous*, &c. is not to be wondered at; but that men of real learning, who do not want to show themselves off to the vulgar by such innuendoes of their erudition, should give into this irregularity, is really surprising. We laugh at the pedantry of the age of James the First, where there is scarcely a page in any English book that is not sprinkled with twenty Greek and Latin quotations; and yet do not see the similar pedantry of interlarding our pronunciation with Greek and Latin sounds which may be affirmed to be a greater perversion of our language than the former. In the one case, the introduction of Greek and Latin quotations does not interfere with the English phraseology but in the other the pronunciation is disturbed, and a motley jargon of sounds introduced, as inconsistent with true taste as it is with neatness and uniformity.

nd *sion*, preceded by the accent, change the *t* and *s* into *k* and *sh*. Thus *Phocion*, *Sicyon*, and *Cercyon*, are pronounced exactly in our own analogy, as if written *Phoshean*, *Sishean*, and *Sershean*: *Artemisia* and *Aspasia* sound as if written *Artemishea* and *Aspashea*: *Galatia*, *Aratia*, *Alotia*, and *Batia*, as if written *Galahea*, *Arashea*, *Aloshea*, and *Bashea*: and if *Atia*, the town in Campania, is not so pronounced, it is to distinguish it from *Asia*, the eastern region of the world. But the termination *tion* (of which there are not even twenty examples in proper names throughout the whole Greek and Latin languages) seems to preserve the *t* from going into *sh*, as the last remnant of a learned pronunciation; and to avoid, as much as possible, assimilating with so vulgar an English termination: thus, though *Æsion*, *Jasion*, *Dionysion*, change the *s* into *x*, as if written, *Æxion*, *Jaxion*, *Dionixion*, the *x* does not become *sh*; but *Philistion*, *Gratton*, *Eurytion*, *Dotion*, *Androtion*, *Hippotion*, *Iphition*, *Ornytion*, *Metion*, *Polytion*, *Stratton*, *Sotion*, *Æantion*, *Pallantion*, *Ætion*, *Hippocratton*, and *Amphyctton*, preserve the *t* in its true sound: *Hephæstion*, however, from the frequency of appearing with Alexander, has deserted the small class of his Greek companions, and joined the English multitude, by rhyming with *question*; and *Tatian* and *Theodotion* seem perfectly anglicised. With very few exceptions, therefore, it may be concluded, that Greek and Latin proper names are pronounced alike, and that both of them follow the analogy of English pronunciation.

12. *Ch*. These letters before a vowel are always pronounced like *k*, as *Chabrias*, *Colchis*, &c.; but when they come before a mute consonant at the beginning of a word, as in *Chthonia*, they are mute, and the word is pronounced as if written *Thonia*. Words beginning with *Sche*, as *Schedius*, *Scheria*, &c. are pronounced as if written, *Skedius*, *Skeria*, &c. and *c* before *n* in the Latin prænomen *Cneus*, or *Cnæus*, is mute; so in *Cnopus*, *Cnosus*, &c. and before *t* in *Cteatus*, and *g* before *n* in *Gnidus*,—pronounced *Nopus*, *Nosus*, *Teatus*, and *Nidus*.

13. At the beginning of Greek words we frequently

find the uncombinable consonants *MN*, *TM*, &c. *Mnemosyne*, *Mnesidamus*, *Mneus*, *Mnesteus*, *Tmolus*, &c. These are to be pronounced with the first consonant mute, as if written *Nemosyne*, *Nesidamus*, *Neus*, *Nesteus*, *Molus*, &c. in the same manner as we pronounce the words *Bdellium*, *Pneumatic*, *Gnomon*, *Mnemonic*, &c. without the initial consonant. The same may be observed of the *C* hard like *K*, when it comes before *T* as *Ctesiphon*, *Ctesippus*, &c. Some of these words we see sometimes written with an *e* or *i* after the first consonant as *Menesteus*, *Timolus*, &c. and then the initial consonant is pronounced.

14. *Ph*, followed by a consonant, is mute, as *Phthia*, *Phthiotis*, pronounced *Thia*, *Thiotis*, in the same manner as the naturalized Greek word *Phthisick* pronounced *Tisick*.

15. *Ps*:—*p* is mute also in this combination, as in *Psyche*, *Psammetichus*, &c. pronounced *Syke*, *Sammetichus*, &c.

16. *Pt*, *p* is mute in words beginning with these letters when followed by a vowel, as *Ptolemy*, *Pterilas*, &c. pronounced *Tolemy*, *Terilas*, &c.; but when followed by *l*, the *t* is heard, as in *Tlepolemus*: for though we have no words of our own with these initial consonants, we have many words that end with them, and they are certainly pronounced. The same may be observed of the *z* in *Zmilaces*.

17. The letters *S*, *X*, and *Z*, require but little observation, being generally pronounced as in pure English words. It may however be remarked, that *s*, at the end of words, preceded by any of the vowels but *e*, has its pure hissing sound; as *mas*, *dis*, *os*, *mus*, &c. but when *e* precedes, it goes into the sound of *z*; as *pes*, *Thersites*, *vates*, &c. It may also be observed, that when it ends a word and is preceded by *r* or *n*, it has the sound of *z*. Thus the letter *s* in *mens*, *Mars*, *mors*, &c. has the same sound as in the English words *hens*, *stars*, *wars*, &c. *X*, when beginning a word or syllable is pronounced like *z*; as *Xerxes*, *Xenophon*, &c. are pronounced *Zerkxes*, *Zenophon*, &c. *Z* is uniformly pronounced as in English words: thus the *z* in *Zeno* and *Zeugma* is pronounced as we hear it in *seal*, *zone*, &c.

Rules for ascertaining the English Quantity of Greek and Latin Proper Names.

18. It may at first be observed, that in words of two syllables, with but one consonant in the middle, whatever be the quantity of the vowel in the first syllable in Greek or Latin, we always make it long in English: thus *Crates* the philosopher, and *crates* a hurdle; *decus* honour, and *dedo* to surrender or give up; *ovo* to triumph, and *ovum* an egg; *Numa* the legislator, and *Numen* the divinity, have the first vowel always sounded equally long by an English speaker, although in Latin the first vowel in the first word of each of these pairs is short*.

19. On the contrary, words of three syllables, with the accent on the first, and with but one consonant after the first syllable, have that syllable pronounced short, let the Greek or Latin quantity be what it will; thus *regulus* and *remora*, *mimicus* and *minium*, are heard with the first vowel short in English pronunciation, though the first word of each pair has its first syllable long in Latin: and the *u* in *fumigo* and *fugito* is pronounced long in both words, though in Latin the last *u* is short. This rule is never broken but when the first syllable is followed by *e* or *i* followed by another vowel: in this case the vowel in the first syllable is long, except that vowel be *i*: thus *lamia*, *genius*, *Libya*, *doceo*, *cupio*, have the accent on the first syllable, and this syllable is pronounced long in every word but *Libya*, though in the original it is equally short in all.

20. It must have frequently occurred to those who instruct youth, that though the quantity of the accented syllable of long proper names has been easily conveyed, yet that the quantity of the preceding unaccented syllables has occasioned some embarrassment. An appeal to the laws of our own language would soon have removed the perplexity, and enabled us to pronounce the initial unaccented syllables with as much decision as the others. Thus every accented antepenultimate vowel but *u*, even

* The only word occurring to me at present where this rule is not observed, is *Canon* a Rule, which is always pronounced like the word *Cannon*, a piece of ordnance.

when followed by one consonant only is, in our pronunciation of Latin, as well as in English, short: *th* *fabula*, *separo*, *diligo*, *nobilis*, *cucumis*, have the first vowels pronounced as in the English words, *capital*, *celebrate*, *simony*, *solitude*, *luculent*, in direct opposition to the Latin quantity, which makes every antepenultimate vowel in all these words but the last long; and this we pronounce long, though short in Latin. But if a semi-consonant diphthong succeed, then every such vowel is long but *i* in our pronunciation of both languages; and *Euganeus*, *Eugenia*, *filius*, *folium*, *dubia*, have the vowel in the antepenultimate syllable pronounced exactly as in the English words *satiate*, *menial*, *delirious*, *notorious*, *penurious*; though they are all short in Latin but the *i*, which we pronounce short, though in the Latin it is long.

21. The same rule of quantity takes place in those syllables which have the secondary accent: for as we pronounce *lamentation*, *demonstration*, *diminution*, *domination*, *lucubration*, with every vowel in the first syllable short but *u*, so we pronounce the same vowels in the same manner in *lamentatio*, *demonstratio*, *diminutio*, *dominatio*, and *lucubratio*: but if a semi-consonant diphthong succeed the secondary accent as in *Ariovistus*, *Heliodorus*, *Gabinianus*, *Herodianus*, and *Volusianus*, every vowel preceding the diphthong is long but *i*; just as we should pronounce these words in the English words *amiability*, *mediatorial*, *propitiation*, *excoriation*, *centuriator*, &c. For the nature of the secondary accent, see Principles prefixed to the Critical Pronouncing Dictionary, No. 544.

22. But to reduce these rules into a smaller compass, that they may be more easily comprehended and remembered, it may be observed, that as we always shorten every antepenultimate vowel with the primary accent but *u*, unless followed by a semi-consonant diphthong, though this antepenultimate vowel is often long in Greek and Latin, as *Æschylus*, *Æschines*, &c. and the antepenultimate *i*, even though it be followed by such a diphthong; as *Eleusinia*, *Ocrysia*, &c.—so we shorten the first syllable of *Æsculapius*, *Ænobarbus*, &c. because the first syllable of both these words has the secondary

accent: but we pronounce the same vowels long in *Æthiopia*, *Ægialeus*, *Haliartus*, &c. because this accent is followed by a semi-consonant diphthong.

23. This rule sometimes holds good where a mute and liquid intervene, and determines the first syllable of *Adrian*, *Adriatic*, &c. to be long like *ay*, and not short like *add*: and it is on this analogical division of the words, so little understood or attended to, that a perfect and a consistent pronunciation of them depends. It is this analogy that determines the first *u* to be long in *stupidus*, and the *y* short in *clypea*, though both are short in the Latin; and the *o* in the first syllable of *Coriolanus*, which is short in Latin, to be long in English.

24. The necessity of attending to the quantity of the vowel in the accented syllable has sometimes produced a division of words in the following vocabulary, that does not seem to convey the actual pronunciation. Thus the words *Sulpitius*, *Anicium*, *Artemisium*, &c. being divided into *Sulpit' i-us*, *A-nic' i-um*, *Ar-te-mis' i-um*, &c. we fancy the syllable after the accent deprived of a consonant closely united with it in sound, and which, from such a union, derives an aspirated sound, equivalent to *sh*. But as the sound of *t*, *c*, or *s*, in this situation is so generally understood, it was thought more eligible to divide the words in this manner, than into *Sul-pi' ti-us*, *A-ni' ci-um*, *Ar-te-mi' si-um*, as in the latter mode the *i* wants its shortening consonant, and might, by some speakers be pronounced, as it generally is in Scotland, like *ee*. The same may be observed of *c* and *g* when they end a syllable, and are followed by *e* or *i*, as in *Ac-ce-ra' tus*, *Ac-i-da' li-a*, *Tig-el-li' nus*, *Teg' y-ra*, &c. where the *c* and *g* ending a syllable, we at first sight think they have their hard sound; but, by observing the succeeding vowel we soon perceive them to be soft, and only made to end a syllable in order to determine the shortness of the vowel which precedes.

25. The general rule therefore of quantity indicated by the syllabication adopted in the vocabulary is, that when a consonant ends a syllable, the vowel is always short, whether the accent be on it or not; and that when a vowel ends a syllable with the accent on it, it is always long: that the vowel *u*, when it ends a syllable, is long, whether

the accent be on it or not, and that the vowel *i* (3) (4) when it ends a syllable without the accent, is pronounced like *e*; but if the syllable be final, it has its long open sound, as if the accent were on it: and the same may be observed of the letter *y*.

Rules for placing the Accent of Greek and Latin Proper Names.

26. Words of two syllables, either Greek or Latin, whatever be the quantity in the original, have, in English pronunciation, the accent on the first syllable: and if a single consonant come between two vowels, the consonant goes to the last syllable, and the vowel in the first is long; as *Cato*, *Ceres*, *Comus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 503, and the word *Drama*.

27. Polysyllables, adopted whole from the Greek or Latin into English, have generally the accent of the Latin: that is, if the penultimate be long, the accent is on it, as *Severus*, *Democedes*, &c.; if short the accent is on the antepenultimate, as *Demosthenes*, *Aristophanes*, *Posthumus*, &c. See Introduction.

28. When Greek or Latin Proper Names are anglicised, either by an alteration of the letters, or by cutting off the latter syllables, the accent of the original, as in appellatives under the same predicament, is transferred nearer to the beginning of the word. Thus *Proserpina* has the accent on the second syllable; but when altered to *Proserpine* it transfers the accent to the first. The same may be observed of *Homerus*, *Virgilius*, *Horatius*, &c. when anglicised to *Homer*, *Virgil*, *Horace*, &c. See the word *Academy*, in the Critical Pronouncing Dictionary.

29. As it is not very easy, therefore, so it is not necessary to decide where Doctors disagree. When reasons lie deep in Greek and Latin etymology, the current pronunciation will be followed, let the learned do all they can to hinder it: thus after *Hyperion* has been accented by our best poets according to our own analogy, with the accent on the antepenultimate, as Shakspeare:—

“*Hype’rion’s* curls, the front of Jove himself.”—*Hamlet*.

“——— that was to this,

“*Hype’rion* to a Satyr.”

Ibid.

“ ————— next day after dawn,

“ Doth rise and help *Hyperion* to his horse. *Henry Vth.*

So Cooke, in his translation of *Hesiod's Theogony*, follows the accentuation of Shakspeare :

Hyperion and *Japhet*, brothers, join ;
Thea and *Rhea* of this ancient line
 Descend : and *Themis* boasts the source divine.

}
 }

The fruits of *Thia* and *Hyperion* rise,
 And with refulgent lustre light the skies.

After this established pronounciation, I say, how hopeless, as well as useless, would it be to attempt the penultimate accentuation, which yet ought undoubtedly to be preserved in reading or speaking Greek or Latin compositions ; but which in reading or speaking English, must be left to those who would rather appear learned than judicious. But *Acrion*, *Arion*, *Amphion*, *Echion*, *Orion*, *Ixion*, *Pandion*, *Asion*, *Alphion*, *Ærion*, *Ophion*, *Methion*, *Axion*, *Eion*, *Thlexion*, and *Sandion*, preserve their penultimate accent invariably : while *Ethalion*, a word of the same form and origin, is pronounced with the accent on the antepenultimate, like *Deucalion* and *Pygmalion*.

30. The same difficulty of deciding between common usage and classical propriety appears in words ending in *ia* ; as *Alexandria*, *Antiochia*, *Seleucia*, *Samaria*, *Iphigenia**, and several others, which were pronounced by our ancestors, as appears from their poetry, according to our own analogy, with the accent on the antepenultimate syllable ; and there is no doubt but every word of this form would have fallen into the same accentuation, if classical criticism had not stepped in and prevented it. A philosophical grammarian would be apt to think we are not much obliged to scholars for this interruption of the vernacular current of pronounciation : but as there is so plausible a plea as that of reducing words to their original languages, and as a knowledge of these languages will always be an honourable distinction among men, it is strongly to be suspected that these words will not long

* Thus Pope, *Iliad IX*,

“ *Laodice* and *Iphigenia* fair,

And bright *Chrysothemis* with golden hair.”

continue in their plain homespun English dress. This critical correction, however, seems to have come too late for some words, which, as Pope expresses it, have “slid into verse”, and taken possession of our ears; and therefore, perhaps, the best way of disposing of them will be to consider them as the ancients did the quantity of certain doubtful syllables, and to pronounce them either way. Some, however, seem always to have preserved the accent of their original language, as *Thalia* and *Sophia*: but *Iphigenia*, *Antiochia*, *Seleucia*, and *Samaria*, have generally yielded to the English antepenultimate accent; and *Erythia*, *Deidamia*, *Laodamia*, *Hippodamia*, *Apamia*, *Ilithyia*, and *Orythia*, from their seldom appearing in mere English composition, have not often been drawn aside into plain English pronunciation. The same may be observed of words ending in *nicus* or *nice*: if they are compounded of the Greek *νικη*, the penultimate syllable is always long, and must have the accent, as *Stratonicus*, *Berenice*, &c.; if this termination be what is called a gentile, signifying a man, &c. of a particular country designated, the penultimate is short, and the accent is on the antepenultimate; *Macedonicus*, *Sardonicus*, *Britannicus*, &c. See ANDRONICUS.

31. Thus we see many of these proper names are of dubious accentuation: and the authorities which may be produced on both sides sufficiently show us the inutility of criticising beyond a certain point. It is in these as in many English words: there are some which, if mispronounced, immediately show a want of education; and there are others which, though not pronounced in the most erudite manner, stamp no imputation of ignorance or *illiteracy*. To have a general knowledge, therefore, of the pronunciation of these words, seems absolutely necessary for those who would appear respectable in the more respectable part of society. Perhaps no people on earth are so correct in their accentuation of proper names as the learned among the English. The Port-Royal Grammar informs us, that, “notwithstanding all the rules that can be given, we are often under the necessity of submitting to custom, and of accommodating our pronunciation to what is received among the learned, according to the country we are in.” “So we pro-

"nounce", says the grammarian, "*Aristo'bulus, Ba-si'lius, Ido'lium*, with the accent on the antepenultimate, though the penultimate is long, because it is the custom: and, on the contrary, we pronounce *Andre'as, ide'a, Mari'a*, &c. with the accent on the penultimate, though it is short, because it is the custom of the most learned. The Italians", he continues, "place the accent on the penultimate of *antonomasi'a, harmoni'a, philosophi'a, theologi'a*, and similar words, according to the Greek accent, because, as Ricciolus observes, it is the custom of their country. Alvarez and Gretser think we ought always to pronounce them in this manner, though the custom, not only of Germany and Spain, but of all France, is against it: but Nebrissensis authorizes this last pronunciation, and says, that it is better to place the accent of these vowels on the antepenultimate syllable; which shows," concludes the grammarian, "that when we once depart from the ancient rules, we have but little certainty in practice, which is so different in different countries."

But however uncertain and desultory the accentuation of many words may be, it is a great satisfaction to a speaker to know that they are so. There is a wide difference between pronouncing words of this kind ignorantly and knowingly. A person who knows that scholars themselves differ in the pronunciation of particular words, can always pronounce with security: but one who is unacquainted with the state of the accent, is not sure that he is right when he really is so, and always pronounces at his peril.

* * * *It is hoped the candid peruser of this work will make allowances for an occasional error in dividing a syllable, or placing an accent, when he reflects on the difficulty with which such a work must necessarily be attended. The Author flatters himself, however, that such attention has been paid, both to the compilation and the proofs, that the fewest errors imaginable have escaped him.*



PRONUNCIATION

OF

GREEK AND LATIN PROPER NAMES.

INITIAL VOCABULARY.

. When a word is succeeded by a word printed in *Italics*, the latter word is introduced merely to spell the former as it ought to be pronounced. Thus *Abansheas* is the true pronunciation of the preceding word *Abantias*; and so of the rest.

. The figures annexed to the words refer to the rules prefixed to the work. Thus the figure 3 after *Achæi* refers to Rule the 3d, for the pronunciation of the final *i*; and the figure 4 after *Abii* refers to Rule the 4th, for the pronunciation of the unaccented *i*, not final; and so of the rest.

. When the letters *Eng.* are put after a word, it is to shew that this word is the preceding word anglicised. Thus *Lu'can, Eng.* is the Latin word *Lucanus*, changed into the English *Lucan*.

AB	AB	AB
*A'BA and A'BÆ	<i>A-ban'she-as</i>	A'bas, 1
Ab'a-a	Ab-an-ti'a-des, 1	A-ba'sa, 1, 7
Ab'a-ba	A-ban'ti-das, 4	Ab-a-si'tis, 7, 1
Ab-a-ce'ne, 8	A-ban'tis	Ab-as-se'na, 1, 7
Ab'a-ga	Ab-ar-ba're-a, 7	Ab-as-se'ni
Ab'a-lus, 20	Ab'a-ri, 3	A-bas'sus, 7
†A-ba'na, 7	A-bar'i-mon, 4	Ab'a-tos, 7
A-ban'tes	Ab'a-ris, 7	Ab-da-lon'i-mus, 4
A-ban'ti-as, 10	A-ba'rus, 1	Ab-de'ra, 1, 7

* Every *a* ending a syllable, with the accent upon it, is pronounced like the *a* in the English words *fa-vour*, *ta-per*, &c. See Rule the 1st, prefixed to this Vocabulary.

† Every unaccented *a*, whether initial, medial, or final, ending a syllable, has an obscure sound, bordering on the *a* in *father*. See Rule the 7th, prefixed to this Vocabulary.

Ab-de'ri-a, 1, 4, 7
 Ab-de-ri'tes, 1
 Ab-de'rus, 1
 A-be'a-tæ, 7, 1, 5
 A-bel'la, 7
 Ab-el-li'nus
 A'bi-a, 1, 4, 7
 A-ben'da, 7
 Ab'ga-rus
 A'bi-i, 4
 Ab'i-la, 4, 7
 A-bis'a-res, 7
 A-bis'a-ris, 7
 Ab-i-son'tes, 4
 Ab-le'tes, 1
 A-bob'ri-ca, 4
 A-bo'bus
 A-bœc'ri-tus, 5
 Ab-o-la'ni, 3
 A-bo'lus, 7, 1
 Ab-on-i-tei'chos, 5
 Ab-o-ra'ca, 1, 7
 Ab-o-rig'i-nes, 4
 A-bor'ras, 7
 Ab-ra-da'tas
 Ab-ra-da'tes
 A-bren'ti-us, 10
 A-broc'o-mas
 Ab-rod-i-æ'tus, 4
 A-bro'ni-us, 4
 A-bron'y-cus, 6
 Ab'ro-ta, 7
 A-brot'o-num
 A-bryp'o-lis, 6
 Ab-se'us

Ab-si'ma-vus
 Ab-sin'thi-i, 4
 Ab'so-rus
 Ab-syr'tos, 6
 Ab-syr'tus, 6
 Ab-u-li'tes, 1
 Ab-y-de'ni, 6
 Ab-y-de'nus, 6
 A-by'di, 6
 A-by'dos, 6
 A-by'dus
 Ab'y-la, 6
 Ab'y-lon, 6
 Ab-ys-si'ni, 1
 Ab-ys-sin'i-a, 6
 Ac-a-cal'lis, 7
 Ac-a-ce'si-um, 10
Ak-a-se'zhe-um
 A-ca'ci-us, 10
A-ka'she-us
 *Ac-a-de'mi-a, 7
 A-ca de'mi-ci
 Ac-a-de'mus
 Ac-a-lan'drus
 A-cal'le, 8
 A-ca-mar'chis, 7
 Ac'a-mas, 7
 A-camp'sis, 7
 A-can'tha, 7
 A-can'thus, 7
 Ac'a-ra, 7
 A-ca'ri-a, 7
 Ac-ar-na'ni-a, 7
 A-car'nas, 7
 A-cas'ta, 7

A-cas'tus, 7
 Ac-a-than'tus, 7
 Ac'ci-a, 10, 7
Ak'she-a
 Ac'ci-la, 7
 Ac'ci-us, 10
Ak'she-us
 Ac'cu-a, 7
 A'ce, 8
 Ac-e-di'ci, 3, 24
 Ac'e-la, 24
 Ac-e-ra'tus, 27
 A-cer'bas
 Ac-e-ri'na, 1
 A-cer'ræ, 4
 Ac-er-sec'o-mes
 A'ces, 7
 A-ce'si-a, 10
 Ac-e-si'nes, 1
 Ac-e-si'nus, 1
 A-ce'si-us, 10
 A-ces'ta, 7
 A-ces'tes
 A-ces'ti-um, 10
 A-ces-to-do'rus
 A-ces-tor'i-des
 A-ce'tes
 †Ach-a-by'tos, 12
 A-chæ'a, 7
 A-chæ'i, 3
 A-chæ'i-um
 A-chæm'e-nes
 Ach-æ-me'ni-a
 Ach-æ-men'i-des
 A-chæ'us

* A place near Athens, where Plato taught his doctrines to great crowds of people; and which occasioned his disciples to be called ACADEMICI.

† *Achabytos*.—Ch, in this and all the subsequent words, have the sound of *k*. Thus *Achabytos*, *Achæa*, *Achates*, &c. are pronounced as if written *Akabytos*, *Akæa*, *Akates*, &c. See Rule the 12th.

A-cha'i-a, 7	Ac'mon	Ac-tæ'us, 4
Ach'a-ra, 7	Ac-mon'i-des, 4	Ac'te, 8
Ach-a-ren'ses	A-coe'tes	Ac'ti-a, 10
A-char'næ, 4	A-co'næ, 4	Ac'tis
A-cha'tes	A-con'tes	Ac-tis'a-nes
Ach-e-do'rus	A-con'te-us	Ac'ti-um, 10
Ach-e-lo'i-des, 4	A-con'ti-us, 10	Ac'ti-us, 10
Ach-e-lo'ri-um	A-con-to-bu'lus	Ac'tor
Ach-e-lo'us	A-co'ris	Ac-tor'i-des
A-cher'dus	A'cra	Ac-to'ris
A-cher'i-mi, 3, 4	Ac-ra-di'na, 7	†A-cu'le-o
Ach'e-ron	A'cræ	A-cu'phis
Ach-e-ron'ti-a, 10	A-cræ'a, 7	A-cu-si-la'us
Ach-e-ru'si-a, 11	A-cræph'ni-a, 7	A-cu'ti-cus, M.
Ach-e-ru'si-as, 11	Ac-ra-gal-li'dæ, 4	A'da, 7
A-che'tus	Ac'ra-gas, 7	A-dæ'us
A-chil'las	A-cra'tus	Ad-a-man-tæ'a, 7
A-chil'le-us	A'cri-as, 4	Ad'a-mas
Ach-il-le'a, 7	Ac-ri-doph'a-gi, 3	Ad-a-mas'tus
Ach-il-lei-en'ses	A-cri'on, 11	A-das'pi-i, 4
Ach-il-le'is	Ac-ris-i-o'ne	Ad'a-tha
A-chil'les	Ac-ris-i-o-ne'is	A-de-an-tu-a'nus
Ach-il-le'um	Ac-ris-i-o-ne'us	A-del-sta'nus
A-chi'vi, 4	Ac-ris-i-o-ni'a-des	Ad-de-pha'gi-a
Ach-la-dæ'us	A-cris'e-us, 10	Ad'du-a, 7
Ach-o-la'i, 3	A-cri'tas, 1	A-del'phi-us
Ach-o-lo'e	Ac-ro-a'thon	A-de'mon
Ach-ra-di'na	Ac-ro-ce-rau'ni-um	A'des, or Ha'des
Ac-i-cho'ri-us	Ac-ro-co-rin'thus	Ad-gan-des'tri-us
Ac-i-da'li-a, 8	A'cron, 1	Ad-her'bal
Ac-i-da'sa	Ac-ro-pa'tos	Ad-her'bas
*A-ci-de'nus	A-crop'o-lis	Ad-i-an'te, 8
A-cil'i-a	Ac'ro-ta	A-di-at'o-rix
Ac-i-lig'e-na, 24	A-crot'a-tus	Ad-i-man'tus
A-cil'i-us	Ac-ro'tho-os	Ad-i-me'te
A-cil'la, 7	Ac'ta, 7	Ad-me'ta, 7
A'ci-na	Ac-tæ'a, 7	Ad-me'tus
A-cin-dy'nus	Ac-tæ'on, 4	A-do'ni-a
A'cis		A-do'nis

* Renunciatus Consul. De Orat. 195.

† C.—Eques Romanus, qui Ciceronis materteram duxit uxorem.
Vide De Orat. p. 69.

Ad-ra-myt'ti-um

A-dra'na, 7, 1

A-dra'num

A-dras'ta

A-dras'ti-a

A-dras'tus

A'dri-a, 23

A-dri-a'num

A-dri-at'i-cum

A-dri-an-op'o-lis

A-dri-a'nus

A'dri-an (Eng.)

Ad-ru-me'tum

Ad-u-at'i-ci, 4

A-dyr-ma-chi'dæ

*Æ'a, 7

Æ-a-ce'a

Æ-ac'i-das

Æ-ac'i-des

Æ'a-cus

Æ'æ

Æ-æ'a

Æ-an-te'um

Æ-an'ti-des

Æ-an'tis

Æ'as

Æ'-a-tus

Æch-mac'o-ras

Æch'mis

Æ-dep'sum

Æ-des'sa

Æ-dic'u-la

Æ-di'les, 8

Æ-dip'sus

Æ'don

Æ'du-i, or Hed'u-i

Æ-el'lo

Æ-e'ta

Æ-e'ti-as, 10

Æ'ga

Æ-ge'as

Æ'gæ, 5

Æ-gæ'æ

Æ-gæ'on

Æ-gæ'um

Æ-gæ'us

Æ-ga'le-os

Æ-ga'le-um

Æ'gan

Æ'gas, 5

Æ-ga'tes

Æ-ge'le-on

Æ-ge'ri-a

Æ-ges'ta

Æ-ge'us

Æ-gi'a-le

Æ-gi-a'le-us, 22

Æ-gi-a'li-a, 22, 4

Æ-gi'a-lus

Æ-gi'des

Æ-gi'la

Æ-gil'i-a

Æ-gim'i-us

Æg-i-mo'rus

Æ-gi'na

Æg-i-ne'ta

Æg-i-ne'tes

Æ-gi'o-chus

Æ-gi'pan

Æ-gi'ra

Æ-gir-o-es'sa

†Æ'gis

Æ-gis'thus

Æ-gi'tum

Æ'gi-um

Æg'le

Æg'les

Æg-le'tes

Æg'lo-ge

Æ-gob'o-lus

Æ-goc'e-ros

Æ'gon

Æ'gos-pot'a-mos

Æg-o-sa'gæ

Æ-gos'the-na

Æ'gus

Æ'gy, 6

Æg-y-pa'nes

Æ-gyp'sus

Æ-gyp'ti-i, 4, 10

* *Æa*.—The diphthong is merely ocular, for the *a* has no share in the sound, though it appears in the type. Indeed as we pronounce the *a*, there is no middle sound between that letter and *e*, and therefore we have adopted the last vowel, and relinquish the first. This, among other reasons, makes it probable that the Greeks and Romans pronounce the *a* as we do in *water*, and the *e* as we hear in *where* and *there*; the middle or mixt sound would then be like *a* in *father*, which was probably the sound they gave to the diphthong.

† *Ægis*.—This diphthong, though long in Greek and Latin, is in English pronunciation either long or short, according to the accent or position of it. Thus, if it immediately precedes the accent, as in *Ægeus*, or with the accent on it, before a single consonant, in a word of two syllables, it is long, as in *Ægis*; before two consonants it is short, as in *Ægles*; or before one only, if the accent be on the antepenultimate, as *Æropus*.—For the exceptions to this rule, see Rule 2.

Æ-gyp'ti-um, 10	Æ'nos	Æ-so'pus
Æ-gyp'tus	Æ'num	Æ'sop (Eng.)
Æ'li-a	Æ-ny'ra	Æs'tri-a
Æ-li-a'nus	Æ-o'li-a	Æs'u-a
Æ'li-an (Eng.)	Æ-o'li-æ	Æ-sy'e-tes
Æ'li-us and Æ'li-a	Æ-oli'-da	Æs-ym-ne'tes, 21
Æ-lu'rus	Æ-ol'i-des	Æ-sym'nus
Æ-mil'i-a	Æ'o-lis	Æ-thal'i-des
Æ-mil-i-a'nus	Æ'o-lus	Æ-thi-o'pi-a, 22
Æ-mil'i-us	Æ'o-ra	Æth'li-us
Æm-nes'tus	Æ-pa'li-us	Æ'thon
Æ'mon	Æ-pe'a	Æ'thra
Æm'o-na	Æp'u-lo, 21	Æ-thu'sa
Æ-mo'ni-a	Æ'py, 6	Æ'ti-a, 10
Æ-mon'i-des	Æp'y-tus, 21	Æ'ti-on, 11
Æ'mus	Æ-qua'na, 7	* Æ'ti-us, 10, or
Æ-myl'i-a	Æ'qui, 3	A-e'tius
Æ-myl-i-a'nus	Æ-qui'o-li	Æt'na
Æ-myl'i-i, 4	Æq-ui-me'li-um	Æ-to'li-a
Æ-myl'i-us	Æ'ri-as	Æ-to'lus
Æ-na'ri-a	A-er'o-pe, or Ær'o-	A'fer
Æ-ne'a	pe	A-fra'ni-a
Æ-ne'a-des	Ær'o-pus	A-fra'ni-us
Æ-ne'a-dæ	Æs'a-cus	Afri-ca, 7
Æ-ne'as	Æ-sa'pus	Afri-ca'nus
Æ-ne'i-a	Æ'sar, or Æ-sa'ras	Afri-cum
Æ-ne'is	Æs'chi-nes, 22	A-gag-ri-a'næ
Æ-ne'i-des, 4	Æs'chi-ron, 12	Ag-a-las'ses
Æ-nes-i-de'mus	Æs-chy-li'des	Agal'la, 7
Æ-ne'si-us, 10	Æs'chy-lus, 21	A-gam'ma-tæ
Æ-ne'tus	Æs-cu-la'pi-us, 22	Ag-a-me'des
Æ'ni-a	Æ-se'pus	Ag-a-mem'non
Æ-ni'a-cus	Æ-ser'ni-a	Ag-a-mem-no'ni-
Æ-ni'o-chi, 12	Æ-si'on, 11	us
Æn-o-bar'bus, 22	Æ'son	Ag-a-me'tor
Æn'o-cles	Æ-son'i-des	Ag-am-nes'tor

* One of the Generals of Valentinian the Third; which Labbe tells us, ought properly to be written *Ætius*; that is, without the diphthong. We may observe, that as this word comes from the Greek, but is latinized, it is pronounced with the *t* like *sh*, as if written *Æshius*; but the preceding word *Ætion*, being pure Greek, does not conform to this analogy.—See Rule the 11th and 29th.

Ag-a-nip'pe
 A-gan'za-ga
 Ag-a-pe'no
 Ag-a-re'ni, 3
 Ag-a-ris'ta
 Ag'a-rus
 A-gas'i-cles
 A-gas'sæ
 A-gas'the-nes
 A-gas'thus
 A-gas'tro-phus
 Ag'a-tha
 Ag-ath-ar'chi-das
 Ag-ath-ar'chi-des
 Ag-ath-ar'cus
 A-ga'thi-as
 Ag'a-tho
 A-gath-o-cle'a
 A-gath'o-cles
 Ag'a-thon
 A-gath-o-ny'mus
 A-ga-thos'the-nes
 Ag-a-thyr'num
 Ag-a-thyr'si, 3
 A-ga've
 A-gav'i, 3
 A-ga'vus
 Ag-des'tis
 Ag-e-e'nā
 Ag-e-las'tus
 Ag-e-la'us
 Ag-e'li-a
 A-gen'a-tha
 Ag-en-di'cum
 A-ge'nor
 Ag-e-nor'i-des
 Ag-e-ri'nus
 Ag-e-san'der
 A-ge'si-as, 10
 Ag-es-i-la'us
 Ag-e-sip'o-lis
 Ag-e-sis'tra-ta

Ag-e-sis'tra-tus
 Ag-gram'mes
 Ag-gri'næ
 Ag'i-dæ
 Ag-i-la'us
 A'gis
 Ag-la'i-a
 Ag-lay'a (Eng.)
 Ag-la-o-ni'ce
 Ag-la'o-pe
 Ag-la-o-phæ'na
 Ag-la'o-phon
 Ag-la-os'the-nes
 Ag-lau'ros
 Ag-la'us
 Ag'na
 Ag'no
 Ag-nod'i-ce
 Ag'non
 Ag-non'i-des
 Ag-o-na'li-a, and
 A-go'ni-a
 A-go'nes
 A-go'nis
 A-go'ni-us
 Ag-o-rac'ri-tus
 Ag-o-ran'o-mi, 3
 Ag-o-ra'nis
 Ag-o-ræ'a
 A'gra, 1
 A-græ'i, 3
 Ag'ra-gas
 A-grau'le
 A-grau'li-a
 A-grau'los
 Ag-rau-o-ni'tæ
 A-gri-a'nes
 A-gric'o-la
 Ag-ri-gen'tum
 A-grin'i-um
 Ag-ri'o-dos
 A-gri-o'ni-a

A-gri'o-pas
 A-gri'o-pe
 A-grip'pa
 Ag-rip-pi'na
 A-gris'o-pe, 8
 A'gri-us, 1
 Ag-ro-las
 A'gron
 A-gro'tas
 A-grot'e-ra
 A-gyl'e-us, 5
 A-gyl'la
 Ag-yl-læ'us
 A-gy'rus
 A-gyr'i-um
 A-gyr'i-us
 A-gyr'tes
 A-ha'la, 7
 A'jax
 A-i-do'ne-us, 5
 A-im'y-lus
 A-i'us Lo-cu'ti-us
 Al-a-ban'da
 Al'a-bus
 A-læ'a
 A-læ'i, 3
 A-læ'sa
 A-læ'us
 Al-a-go'ni-a
 A-la'la
 Al-al-com'e-næ
 A-la'li-a, 7
 Al-a-ma'nes
 Al-a-man'ni, or
 Al-e-man'ni
 A-la'ni
 Al'a-res
 Al-a-ri'cus
 Al'a-ric (Eng.)
 Al-a-ro'di-i, 3, 4
 A-las'tor
 Al'a-zon

Al'ba Syl'vi-us	Al'chi-das, 12	Al-des'cus
Al-ba'ni-a	Al-chim'a-cus	Al-du'a-bis
Al-ba'nus	Al-ci-bi'a-des, 4	A'le-a, 1, 7
Al-bi'ci, 3, 4	Al-cid'a-mas	A-le'bas
Al-bi-e'tæ, 4	Al-ci-da-me'a	A-le'bi-on
Al-bi'ni, 3	Al-ci-dam'i-das	A-lec'to
Al-bi-no-va'nus	Al-cid'a-mus	A-lec'tor
Al-bin-te-me'li-um	Al-ci'das	A-lec'try-on
Al-bi'nus	Al-ci'des	A-lec'tus
Al'bi-on	Al-cid'i-ce	† A-le'i-us Cam'
*Al'bis	Al-cim'e-de	pus
Al'bi-us	Al-cim'e-don	Al-e-man'ni
Al-bu-cil'la	Al-cim'e-nes	A-le'mon
Al'bu-la	Al'ci-mus	Al-e-mu'si-i, 4
Al-bu'ne-a	Al-cin'o e	A'lens
Al-bur'nus	Al'ci-nor	A'le-on
Al'bus Pa'gus	†Al-cin'o-us	A-le'se
Al-bu'ti-us, 10	Al-ci-o'ne-us, 5	A-le'si-a, 10
Al-cæ'us	Al'ci-phron	A-le'si-um, 10
Al-cam'e-nes	Al-cip'pe	A-le'tes
Al-can'der	Al-cip'pus	A-le'thes
Al-can'dre	Al'cis	A-le'thi-a
Al-ca'nor	Al-cith'o-e	A-le'ti-das
Al-cath'o-e	Alc-mæ'on	A-le'tri-um
Al-cath'o-us	Alc-mæ-on'i-dæ	A-le'tum
Al'ce	Alc'-man	Al-eu-a'dæ
Al-ce'nor	Alc-me'na	A-le'us
Al-ce'ste	Al-cy'o-ne	A'lex, 1
Al-ce'stis	Al-cy-o'ne-us, 5	A-lex-a-me'nus
Al'ce-tas	Al-cy'o-na	§ Al-ex-an'der

* *Albis*.—Vide Proust in Cicer. p. 7.

† *Alcinous*.—There are no words more frequently mispronounced by a mere English scholar than those of this termination. By such a one we sometimes hear *Alcinous* and *Antinous* pronounced in three syllables, as if written *Al-ci-nouz*, and *An-ti-nouz*, rhyming with *vows*; but classical pronunciation requires that these vowels should form distinct syllables.

‡ *Aleius Campus*.

Lest from the flying steed unrein'd (as once
Bellerophon, though from a lower clime)
Dismounted, on the *Aleian* field I fall,
Erroneous there to wander, and forlorn.

MILTON'S *Par. Lost*, b. vii. v. 17.

§ *Alexander*.—This word is as frequently pronounced with the accent on the first as on the third syllable.

Al-ex-an'dra
 Al-ex-an-dri'a, 30
 Al-ex-an'dri-des
 Al-ex-an-dri'na
 Al-ex-an-drop'o-lis
 Al-ex-a'nor
 Al-ex-ar'chus
 A-lex'as
 A-lex'i-a
A-lek'she-a
 A-lex-ic'a-cus
 Al-ex-i'nus
 A-lex'i-o
A-lek'she-o
 Al-ex-ip'pus
 Al-ex-ir'a-es
 Al-ex-ir'ho-e
 A-lex'is
 A-lex'on
 Al-fa-ter'na
 Al-fe'nus
 Al'gi-dum
 A-li-ac'mon
 A-li-ar'tum
 A-li-ar'tus
 Al'i-cis
 A-li-e'nus, 21
 Al'i-fæ
 Al-i-læ'i, 3, 4
 Al-i-men'tus
 A-lin'dæ
 A-lin-do'i-a
 Al-i-phe'ri-a
 Al-ir-ro'thi-us
 Al'li-a
 Al-li-e'nus
 Al-lob'ro-ges
 Al-lob'ry-ges
 Al-lot'ri-ges
 Al-lu'ti-us, 10
 A-lo'a
 Al-o-e'us

Al-o-i'dæ
 Al-o-i'des
 A-lo'ne
 Al'o-pe
 A-lop'e-ce
 A-lop'e-ces
 A-lop-e-con-ne'sus
 A-lo'pi-us
 A-lo'rus
 A'los
 A-lo'ti-a, 10
 Al-pe'nus
 Al'pès
Alps (Eng.)
 Al-phe'a
 Al-phe'i-a
 Al-phe'nor
 Al-phe'nus
 Al-phe-si-bœ'a, 5
 Al-phe-si-bœ'us
 Al-phe'us
 Al'phi-us
 Al-phi'on, 29
 Al-pi'nus
 Al'pis
 Al'si-um, 10
 Al'sus
 Al-thæ'a
 Al-thæm'e-nes
 Al-ti'num
 Al'tis
 A-lun'ti-um, 10
 A'lus, Al'u-us
 A-ly-at'tes
 Al'y-ba, 6
 Al-y-cæ'a
 Al-y-cæ'us
 A-lys'sus
 Al-yx-oth'o-e
 A-mad'o-ci, 3
 A-mad'o-cus
 Am'a-ge

Am-al-thæ'a
 Am-al-the'um
 Am'a-na
 A-man'tes
 Am-an-ti'ni, 3
 A-ma'nus
 A-mar'a-cus
 A-mar'di, 3
 A-mar'tus
 Am-bryl'lis
 Am-ar-yn'ce-us, 5
 Am-ar-yn'thus
 A'mas
 A-ma'si-a, 10
 Am-a-se'nus
 A-ma'sis
 A-mas'tris
 A-mas'trus
 A-ma'ta
 Am-a-the'a
 Am'a-thus
 A-max-am-pe'us
 A-max'i-a
 A-max'i-ta
 Am-a-ze'nes
 A-maz'o-nes
Am'a-zons (Eng.)
 Am-a-zon'i-des
 Am-a-zo'ni-a
 Am-a-zo'ni-um
 Am-a-zo'ni-us
 Am-bar'ri, 3
 Am'be-nus
 Am-bar-va'li-a
 Am-bi-a-li'tes
 Am-bi-a'num
 Am-bi-a-ti'num
 Am-bi-ga'tus
 Am-bi'o-rix
 Am'bla-da
 Am-bra'ci-a, 10
 Am-bra'ci-us, 10

Am'bri, 3
 Am-bro'nes
 Am-bro'si-a, 10
 Am-bro'si-us, 10
 Am-bry'on
 Am-brys'sus
 Am-bul'li, 3
 Am'e-les
 Am-e-na'nus
 Am-e-ni'des
 A-men'o-cles
 A-me'ri-a
 * A-me-ri'nus
 A-mes'tra-tus
 A-mes'tris
 A-mic'las
 Am-ic-læ'us
 A-mic-tæ'us
 A-mic'tas
 A-mi'da, 3
 A-mil'car
 Am'i-los
 A-mim'o-ne, or
 A-mym'o-ne
 A-min'e-a, or
 Am-min'e-a
 A-min'i-as
 A-min'i-us
 A-min'o-cles
 Am-i-se'na
 A-mis'i-as, 10
 A-mis'sas
 A-mi'sum
 A-mi'sus
 Am-i-ter'num
 Am-itha'on, or
 Am-y-tha'on

Am-ma'lo
 Am-mi-a'nus
 Am'mon
 Am-mo'ni-a
 Am-mo'ni-i, 3
 Am-mo'ni-us
 Am-mo'the-a
 Am'ni-as
 Am-ni'sus, 3
 Am-æ-bæ'us, 5
 Am-o-me'tus
 A'mor, 1
 A-mor'ges
 A-mor'gos
 Am'pe-lus
 Am-pe-lu'si-a
 Am-phe'a, 7
 Am-phi-a-la'us
 Am-phi'a-nax
 Am-phi-a-ra'us
 Am-phi-ar'i-des
 Am-phic'ra-tes
 Am-phic'ty-on, 11
 Am-phic-le'a
 Am-phid'a-mus
 Am-phi-dro'mi-a
 Am-phi-ge'ni-a, or
 † Am-phi-ge-ni'a,
 29
 Am-phil'o-chus
 Am-phil'y-tus
 Am-phim'a-chus
 Am-phim'e-don
 Am-phin'o-me
 Am-phin'o-mus
 Am-phi'on, 29
 Am-hip'o-les

Am-hip'o-lis
 Am-hip'y-ros
 Am-phi-re'tus
 Am-phir'o-e
 Am'phis
 Am-phis-bæ'na
 Am-phis'sa
 Am-phis-se'ne
 Am-phis'sus
 Am-phis'the-nes
 Am-phis-ti'des
 Am-phis'tra-tus
 Am-phit'e-a
 Am-phith'e-mis
 Am-phith'o-e
 Am-phi-tri'te, 8
 Am-phit'ry-on
 Am-phit-ry-o-ni'a-
 des
 Am'phi-tus
 Am-phot'e-rus
 Am-phry'sus
 Amp'sa-ga
 Am-pys'i-des
 Am'pyx
 Am-sac'tus
 A-mu'li-us
 A-myc'la
 A-myc'læ
 Am'y-cus
 Am-y-don
 Am-y'mo-ne
 A-myn'tas
 A-myn-ti-a'nus
 A-myn'tor
 A-my'ris
 A-myr'i-us

* *Amerinus*.—[Cognomen Roscii, à loco. Vide Not. in De Orat. p. 170.]

† *Amphigenia*.—See *Iphigenia*, and Rule 30, prefixed to this Vocabulary.

Am'y-rus
 A-mys'tis
 Am-y-tha'on
 Am'y-tis
 An'a-ces
 An-a-char'sis
 A-na'ci-um, 10
 A-na'cre-on, or
 A-na'cre-on, 23
 An-ac-to'ri-a
 An-ac-to'ri-um
 * An-a-dy-om'e-ne
 A-nag'ni-a
 An-a-gy-ron'tum
 An-a-i'tis
 An'a-phe
 An-a-phlys'tus
 A-na'pus
 A-nar'tes
 A'nas, 1
 An'cho-ra
 A-nat'o-le
 A-nau'chi-das, 12
 A-nau'rus
 A'nax, 1
 An-ax-ag'o-ras
 An-ax-an'der
 An-ax-an'dri-des
 An-ax-ar'chus, 12
 An-ax-ar'e-te
 An-ax-e'nor
 A-nax'i-as, 10
 An-ax-ib'i-a
 An-ax-ic'ra-tes
 An-ax-i-da'mus

A-nax'i-las
 A-nax-i-la'us
 An-ax-il'i-des
 An-ax-i-man'der
 An-ax-im'e-nes
 An-ax-ip'o-lis
 An-ax-ip'pus
 An-ax-irr'ho-e
 A-nax'is
 A-nax'o
 An-cæ'us
 An-ca-li'tes
 An-ca'ri-us
 An-cha'ri-a, 7
 An-cha'ri-us
 An-chem'o-lus
 An-che-si'tes
 An-ches'mus
 An-chi'a-la
 An-chi'a-le
 An-chi'a-lus
 An-chi-mo'li-us
 An-chin'o-e
 An-chi'ses
 An-chis'i-a, 11
 An-chi-si'a-des
 An'cho-e
 An-chu'rus
 An-ci'le
 An'con
 An-co'na
 An'cus Mar'ti-us
 An-cyle
 An-cy'ræ
 An'da

An-dab'at
 An-da'ni-a
 An-de-ca'vi-a
 An'des
 An-doc'i-des
 An-dom'a-tis
 An-dræ'mon
 An-dra-ga'thi-us
 An-drag'a-thus
 An-drag'o-ras
 An-dram'y-tes
 An-dre'as
 An'drew (Eng.)
 An'dri-clus
 An'dri-on
 An-dris'cus
 An-dro'bi-us
 An-dro-cle'a
 An'dro-cles
 An-dro-cli'des
 An-dro'clus
 An-dro-cy'des
 An-drod'a-mus
 An-dro'dus
 An-dro'ge-os
 An-dro'ge-us
 An-drog'y-næ
 An-drom'a-che
 An-drom-a-chi'dæ
 An-drom'a-chus
 An-drom'a-das
 An-drom'e-da
 An'dron
 † An-dro-ni'cus,
 27

* This epithet from the Greek *αναδύω*; *emergens*, signifying rising out of the water, is applied to the picture of Venus rising out of the sea, as originally painted by Apelles. I doubt not that some, who only hear this word without seeing it written, suppose it to mean *Anno Domini*, in the year of our Lord.

† *Andronicus*.—This word is uniformly pronounced by our prosodists with the penultimate accent: and yet so averse is an English ear to

An-droph'a-gi, 3	A'ni-us	An'the-mon
An-dro-pom'pus	An'na	An'the-mus
An'dros	An-ni-a'nus	An-the-mu'si-a, 10
An-dros'the-nes	An'ni-bal	An-the'ne
An-dro'tri-on	An'ni-bi, 3, 4	An-ther'mus
An-e-lon'tis	An-nic'e-ris, 24	An'thes
An-e-ras'tus	An'non	An-thes-pho'ri-a
An-e-mo'li-a	An-o-pæ'a	An-thes-te'ri-a
An-e-mo'sa	An'ser	An'the-us
An-fin'o-mus	An-si-ba'ri-a	An-thi'a
An-ge'li-a	An-tæ'a	An'thi-as
An-ge'li-on	An-tæ'as	An'thi-um
An-ge-lus	An-tæ'us	An'thi-us
An-gi'tes	An-tag'o-ras	An'tho
An'gli	An-tal'ci-das	An-tho'res
An'gli-a	An-tan'der	An-thra'ci-a, 10
An'grus	An-tan'dros	An-thro-pi'nus
An-gu-it'i-a, 11, 24	An-ter-bro'gi-us	An-thro-poph'a-gi
A'ni-a, 7	An-te'i-us	An-thyl'a
An-i-ce'tus	An-tem'næ	An-ti-a-ni'ra
A-nic'i-a, 10	An-te'nor	An'ti-as, 10
A-nic'i-um, 24	An-te-nor'i-des	An-ti-cle'a
A-nic'i-us Gal'lus	An'te-ros	An'ti-cles
An'i-grus	An-the'a	An-ti-cli'des
A'ni-o, and A'ni- en	An-the'as	An-tic'ra-gus
An-i-tor'gis	An-the'don	An-tic'ra-tes
	An-the'la	An-tic'y-ra
	An'the-mis	An-tid'o-tus

placing the accent on the penultimate *i*, that by all English scholars we hear it placed upon the ante-penultimate syllable. That this was the pronunciation of this word in Queen Elizabeth's time, appears plainly from the tragedy of *Titus Andronicus*, said to be written by Shakspeare; in which we every where find the antepenultimate pronunciation adopted. It may be indeed questioned, whether Shakspeare's learning extended to a knowledge of the quantity of this Græco-Latin word; but, as Mr. Steevens has justly observed, there is a greater number of classical allusions in this play than are scattered over all the rest of the performances on which the seal of Shakspeare is indubitably fixed; and therefore it may be presumed that the author could not be ignorant of the Greek and Latin pronunciation of this word, but followed the received English pronunciation of his time; and which by all but professed scholars is still continued.—See *Sophronicus*.

An-tid'o-mus
 An-tig'e-nes
 An-ti-gen'i-das
 An-tig'o-na
 An-tig'o-ne
 An-ti-go'ni-a
 An-tig'o-nus
 An-til'co
 An-ti-lib'a-nus
 An-til'o-chus
 An-tim'a-chus
 An-tim'e-nes
 An-ti-noë'i-a, 5
 An-ti-nop'o-lis
 An-tin'o-us
 An-ti-o'chi-a, or
 * An-ti-o-chi'a, 30
An'ti-och (Eng.)
 An-ti'o-chis
 An-ti'o-chus
 An-ti'o-pe, 8
 An-ti-o'rus
 An-tip'a-ter
 An-ti-pa'tri-a
 An-ti-pat'ri-das
 An-tip'a-tris
 An-tiph'a-nes
 An-tiph'a-tes
 An-tiph'i-lus
 An'ti-phon
 An-tiph'o-nus
 An'ti-phus
 An-ti-pœ'nus, 5
 An-tip'o-lis
 An-tis'sa
 An-tis'the-nes
 An-tis'ti-nus

† An-tis'ti-us
 An-tith'e-us
 An'ti-um, 10
 An-tom'e-nes
 An-to'ni-a
 An-to'ni-i, 3, 4
 An-to-ni'na
 An-to-ni'nus
 An-to-ni-op'o-lis
 An-to'ni-us, M.
 An-tor'i-des
 A-nu'bis
 An'xi-us
 An'xur
 An'xu-rus
 An'y-ta
 An'y-tus
 An-za'be, 8
 A-ob'ri-ga
 A-ol'li-us
 A'on
 A'o-nes
 A-o'ris
 A-or'nos
 A-o'ti
 A-pa'i-tæ
 A-pa'ma, 7
 A-pa'me, 8
 Ap-a-me'a
 Ap-a-mi'a
 A-par'ni
 Ap-a-tu'ri-a
 Ap-e-au'ros
 A-pe'la
 A-pel'les
 A-pel'li-con
 Ap-en-ni'nus

A'per
 Ap-e-ro'pi-a
 Ap'e-sus
 Aph'a-ca
 A-phæ'a
 A'phar
 Aph-a-re'tus
 Aph-a-re'us
 A'phas, 1
 A-phel'las
 Aph'e-sas
 Aph'e-tæ
 Aph'i-das, 4
 A-phid'na
 A-phid'nus
 Aph-œ-be'tus
 A-phri'ces, 1
 Aph-ro-dis'i-a
 Aph-ro-di'sium, 1
 Aph-ro-di'te, 8
 A-phy'te, 8
 A'pi-a, 1, 4, 7
 A-pi-a'nus
 Ap-i-ca'ta
 A-pic'i-us, 24
 A-pid'a-nus
 Ap'i-na
 A-pi'o-la
 A'pi-on, 1
 A'pis
 A-pit'i-us, 24
 A-pol-li-na'res
 A-pol-li-na'ris
 Ap-ol-lin'i-des
 A-pol-li-nis
 A-pol'lo
 Ap-ol-loc'ra-tes

* *Antiochia*—For words of this termination, see *Iphigenia*, and No. 30 of the Rules prefixed to this Vocabulary.

† Marcus : De Orat. 209.

A-pol-lo-do'rus	A-pu'li-a	Ar-a-co'si-i, 4
Ap-ol-lo'ni-a	Ap-u-sid'a-mus	Ar-a-cyn'thus,
Ap-ol-lo'ni-as	A-quar'i-us	Ar'a-dus
Ap-ol-lo-ni'a-des	Aq-ui-la'ri-a	A'ræ, 17
Ap-ol-lon-i'des	Aq-ui-le'i-a	A'rar, 17
Ap-ol-lo'ni-us	A-quil'i-us	Ar'a-rus
Ap-ol-loph'a-nes	Aq-uil'li-a	Ar-a-thyr'e-a
A-po-my-i'os	Aq'ui-lo	A-ra'tus
A-po-ni-a'na, 7	Aq-ui-lo'ni-a	A-rax'es
A-po'ni-us, M.	A-quin'i-us	Ar-ba'ces, or
Ap'o-nus	A-qu'i-num	† Ar'ba-ces
Ap-os-tro'phi-a	Aq-ui-ta'ni-a	Ar-be'la
A-poth-e-o'sis	A'ra, 17	† Ar'be-la
Ap-o-the'o-sis	Ar-a-bar'ches	Ar'bis
Ap'pi-a, Vi'a	A-ra'bi-a	Ar'bi-ter, PET.
Ap-pi'a-des	A-rab'i-cus	Ar-bo-ca'la
Ap-pi-a'nus	Ar'a-bis	Ar-bus'cu-la
Ap'pi-i Fo'rum	Ar'abs	Ar-ca'di-a
Ap'pi-us	Ar'a-bus	Ar-ca'di-us
Ap'pu-la	A-rac'ca, or	Ar-ca'num
A'pri-es	A-rec'ca	Ar'cas
A'pri-us	A-rach'ne	Ar'ce-na
Ap-sin'thi-i, 4	Ar-a-cho'si-a	Ar'cens
Ap'si-nus	Ar-a-cho'tæ	§ Ar-ces'i-las
Ap'te-ra, 20	Ar-a-cho'ti	Ar-ces-i-la'us
Ap-u-le'i-a	A-rac'thi-as	Ar-ce'si-us, 10
Ap-u-le'i-us	Ar-a-cil'lum	Ar-chæ'a

* *Apotheosis*.—When we are reading Latin or Greek, this word ought to have the accent on the penultimate syllable; but in pronouncing English we should accent the antepenultimate:

Allots the prince of his celestial line

An *Apothéosis* and rights divine.—GARTH.

† *Arbaces*.—Lempriere, Gouldman, Gesner, and Littleton, accent this word on the first syllable, but Ainsworth and Holyoke on the second; and this is so much more agreeable to the English ear, that I should prefer it, though I have, out of respect to authorities, inserted the other, that the reader may choose which he pleases. Labbe has not got this word.

‡ *Arbela*, the city of Assyria, where the decisive battle was fought between Alexander and Darius, and the city in Palestine of that name, have the accent on the penultimate; but *Arbela*, a town in Sicily, has the accent on the antepenultimate syllable.

§ Vide De Orat. 258.

Ar-chæ'a-nax
 Ar-chæ-at'i-das
 Arch-ag'a-thus
 Ar-chan'der
 Ar-chan'dros
 Ar'che, 12
 Ar-cheg'e-tes, 24
 Ar-che-la'us
 Ar-chem'a-chus
 Ar-chem'o-rus
 Ar-chep'o-lis
 Ar-chep-tol'e-mus
 Ar-ches'tra-tus
 Ar-che-ti'mus
 Ar-che'ti-us, 10
 Ar'chi-a
 Ar'chi-as
 Ar-chi-bi'a-des, 4
 Ar-chib'i-us
 Ar-chi-da'mi-a, 30
 *Ar-chi-da'mus, or
 Ar-chid'a-mus
 Ar'chi-das
 Ar-chi-de'mus
 Ar-chi-de'us
 Ar-chid'i-um
 Ar-chi-gal'us
 Ar-chig'e-nes
 Ar-chil'o-cus
 Ar-chi-me'des

Ar-chi'nus
 Ar-chi-pel'a-gus
 Ar-chip'o-lis
 Ar-chip'pe
 Ar-chip'pus
 Ar-chi'tis
 Ar'chon
 Ar-chon'tes
 Ar'chy-lus, 6
 Ar'chy-tas
 Ar-con-ne'sus
 Arc-ti'nus
 Arc-toph'y-lax
 Arc'tos
 Arc-to'us
 Arc-tu'rus
 Ar'da-lus
 Ar-da'ni-a
 Ar-dax-a'nus
 Ar'de-a
 Ar-de-a'tes
 Ar-de-ric'ca
 Ar-di-æ'i, 4
 Ar-do'ne-a
 Ar-du-en'na
 Ar-du-i'ne
 Ar-dy-en'ses
 Ar'dys
 A-re'a
 A-re-ac'i-dæ

A're-as
 A-reg'o-nis
 Ar-e-la'tum
 A-rel'li-us
 Ar-e-mor'i-ca
 A're
 A-re'te
 A-ren'a-cum
 Ar-e-op-a-gi'tæ
 † Ar-e-op'a-gus
 A-res'tæ
 A-res'tha-nas
 A-res-tor'i-des
 A're-ta
 Ar-e-tæ'us
 Ar-e-taph'i-la
 Ar-e-ta'les
 A-re'tes
 Ar-e-thu'sa
 Ar-e-ti'num
 Ar'e-tus
 A're-us
 Ar-gæ'us
 Ar'ga-lus
 Ar-gath'o-na
 Ar-ga-tho'ni-us
 Ar'ge, 9
 Ar-ge'a
 Ar-ge-a'thæ
 Ar-gen'ti-um

* *Archidamus*.—Ainsworth, Gouldman, Littleton, and Holyoke, place the accent on the antepenultimate syllable of this word, but Lempriere and Labbe on the penultimate. I have followed Lempriere and Labbe, though, in my opinion, wrong: for as every word of this termination has the antepenultimate accent, as *Polydamus*, *Theodorus*, &c. I know not why this should be different. Though Labbe tells us, that the learned are of his opinion.

† *Areopagus*.—Labbe tells us, that the penultimate syllable of this word is beyond all controversy short:—quidquid nonnulli in tanta luce etiamnum cæcutiant.—Some of these blind men are, Gouldman, Holyoke, and Littleton;—but Lempriere and Ainsworth, the best authorities, agree with Labbe.

Ar'ges	A-ri-a'ni, or	Ar-is-tag'o-ras
Ar-ges'tra-tus	A-ri-e'ni	Ar-is-tan'der
Ar-ge'us	A-ri-an'tas	Ar-is-tan'dros
Ar'gi, 9, 3	A-ri-am'nes	Ar-is-tar'che
Ar-gi'a	A-ri-a-ra'thes	Ar-is-tar'chus
Ar-gi-as	Ar-ib-bæ'us, 5	Ar-is-ta-za'nes
Ar-gi-le'tum	A-ric'i-a, 3, 4	A-ris'te-as
Ar-gil'i-us	A-ri-ci'na	A-ris'te-ræ
Ar-gil'us	Ar-i-dæ'us	A-ris'te-us
Ar'gi-lus	A-ri-e'nis	A-ris'the-nes
Ar-gi-nu'sæ	Ar-i-gæ'um	A-ris'thus
Ar-gi'o-pe	A-ri'i, 4	Ar-is-ti'bus
Ar-gi-phon'tes	Ar'i-ma	Ar-is-ti'des
Ar-gip'pe-i, 3	Ar-i-mas'pi, 3	Ar-is-tip'pus
Ar-gi'va	Ar-i-mas-pi'as	A-ris'ti-us
Ar-gi'vi, 3	Ar-i-mas'thæ	A-ris'ton
* <i>Argives</i> (Eng.)	Ar-i-ma'zes	Ar-is-to-bu'la
Ar-gi-us	Ar'i-mi, 3	Ar-is-to-bu'lus
Ar'go	A-rim'i-num	Ar-is-to-cle'a
Ar-gol'i-cus	A-rim'i-nus	A-ris'to-cles
Ar-go-lis	Ar-im-phæ'i	A-ris-to-cli'des
Ar'gon	Ar'i-mus	Ar-is-toc'ra-tes
Ar-go-nau'tæ	A-ri-o-bar-za'nes	Ar-is-to'cre-on
Ar-go'us	A-ri-o-man'des	Ar-is-toc'ri-tus
Ar'gus	A-ri-o-mar'dus	A-ris-to-de'mus
Ar-gyn'nis	A-ri-o-me'des	Ar-is-tog'e-nes
Ar-gy-ra	A-ri'on, 29	Ar-is-to-gi'ton
Ar-gy-ras'pi-des	A-ri-o-vis'tus, 21	Ar-is-to-la'us
Ar-gy-re	A'ris	Ar-is-tom'a-che
Ar-gyr'i-pa	A-ris'ba	Ar-is-tom'a-chus
A'ri-a	Ar-is-tæn'e-tus	Ar-is-to-me'des
A-ri-ad'ne	Ar-is-tæ'um	Ar-is-tom'e-nes
A-ri-æ'us	Ar-is-tæ'us	A-ris-to-nau'tæ

* *Argives*.—I have observed a strong propensity in school-boys to pronounce the *g* in these words hard, as in the English word *gire*. This is, undoubtedly, because their masters do so; and they will tell us, that the Greek *gamma* should always be pronounced hard in words from that language. What, then, must we alter that long catalogue of words where this letter occurs, as in *Genesis*, *genius*, *Diogenes*, *Ægyptus*, &c. ?—The question answers itself.

Ar-is-to-ní'cus
 A-ris'to-nus
 Ar-is-ton'i-des
 Ar-is-ton'y-mus
 Ar-is-top'h'a-nes
 A-ris-to-phi-li'des
 A-ris'to-phon
 A-ris'tor
 Ar-is-tor'i-des
 Ar-is-tot'e-les
 Ar-is-to-tle (Eng.)
 Ar-is-to-tí'mus
 Ar-is-tox'e-nus
 A-ris'tus
 Ar-is-tyl'lus
 A'ri-us
 Ar'me-nes
 Ar-me'ni-a
 Ar-men-ta'ri-us
 Ar-mil'la-tus
 Ar-mi-lus'tri-um
 Ar-min'i-us
 Ar-mor'i-cæ
 Ar'ne, 8
 Ar'ni, 3
 Ar-no'bi-us
 Ar'nus
 Ar'o-a
 Ar'o-ma
 Ar'pa-ni
 Ar'pi, 3

Ar-pi'nus
 Ar-ræ'i, 3
 Ar-rha-bæ'us
 Ar'ri-a
 Ar-ri-a'nus
 Ar'ri-us
 Ar-run'ti-us, 10
 Ar-sa'bes
 Ar-sa'ces, or
 *Ar'sa-ces
 Ar-sac'i-dæ
 Ar-sam'e-nes
 Ar-sam'e-tes
 Ar-sam-o-sa'ta
 Ar-sa'nes
 Ar-sa-ni'as
 Ar-se'na
 Ar'ses
 Ar'si-a
 Ar-si-dæ'us
 Ar-sin'o-e
 Ar-ta-ba'nus
 Ar-ta-ba'zus
 Ar'ta-bri, 3
 Ar-ta-bri'tæ
 Ar-ta-cæ'as
 Ar-ta-cæ'na
 Ar'ta-ce
 Ar-ta-ce'ne
 Ar-ta'ci-a
 Ar-tæ'i, 3

Ar-tag'e-ras
 Ar-ta ger'ses
 Ar-ta'nes
 Ar-ta-pher'nes
 Ar-ta'tus
 Ar-ta-vas'des
 Ar-tax'a
 Ar-tax'i-as
 Ar-tax'a-ta
 Ar-ta-xerx'es
 Ar-tax'i-as
 Ar-ta-yc'tes
 Ar-ta-yn'ta
 Ar-ta-yn'tes
 Ar-tem-ba'res
 Ar-tem-i-do'rus
 †Ar'te-mis
 Ar-te-mis'i-a, 11
 Ar-te-mis'mum
 †Ar-te-mi'ta
 Ar'te-mon
 Arth'mi-us
 Ar-te'na
 Ar-tim'pa-sa
 Ar-toch'mes
 Ar-to'na
 Ar-ton'tes
 Ar-to'ni-us
 Ar-tox'a-res
 Ar-tu'ri-us
 Ar-ty'nes

* *Arsaces*.—Gouldman, Lempriere, Holyoke, and Labbe, accent this word on the first syllable, and unquestionably not without classical authority; but Ainsworth, and a still greater authority, general usage, have, in my opinion, determined the accent of this word on the second syllable.

† *Artemis*.—The sisters to Apollo tune their voice,
 And *Artemis* to thee whom darts rejoice.

Cooke's *Hesiod. Theog.* v. 17.

‡ *Artemita*.—Ainsworth places the accent on the antepenultimate syllable of this word; but Lempriere, Gouldman, and Holyoke, more correctly, in my opinion, on the penultimate.

Ar-tyñ'i-a
 Ar-tys'to-na
 Ar-u-æ
 A-ru'ci
 Ar-va'les
 A-ru'e-ris
 Ar-ver'ni
 Ar-vir'a-gus
 Ar-vis'i-um
 Ar-vi'sus
 A-runs, 1
 A-run'ti-us, 10
 Ar-u-pi'nus
 Arx'a-ta
 Ar-y-an'des
 Ar-y-bas
 Ar-yp-tæ'us
 A-san'der
 As-ba-me'a
 As-bes'tæ
 As-bo-lus
 As-bys'tæ
 As-cal'a-phus
 As'ca-lon
 As-ca'ni-a
 As-ca'ni-us
 As-ci'i, 3
 As-cle'pi-a
 As-cle-pi'a-des
 As-cle-pi-o-do'rus
 As-cle-pi-o-do'tus
 As-cle-pi-us
 As-cle-ta'ri-on
 As'clus
 As-co'li-a
 As-co'ni-us La'-
 be-o
 As'cra

As'cu-lum
 As'dru-bal
 A-sel'li-o
 *A-sel'lus
 A'si-a, 10, 11
 As-i-at'i-cus
 A-si'las
 As-i-na'ri-a
 As-i-na'ri-us
 As'i-na
 As'i-ne
 As'i-nes
 A-sin'i-us Gal'lus
 A'si-us, 11
 As-na'us
 A-so'phis
 A-so'pi-a
 As-o-pi'a-des
 A-so'pis
 A-so'phus
 As-pam'i-thres
 Ar-pa-ra'gi-um
 As-pa'si-a, 11
 As-pa-si'rus
 As-pas'tes
 As-pa-thi'nes
 As-pe'li-a
 As-pin'dus
 As'pis
 As-ple'don
 As-po-re'nus, 4
 As'sa
 As-sa-bi'nus
 As-sar'a-cus
 As-se-ri'ni, 3
 As'so-rus
 As'sos
 As-sy'ri-a

As'ta
 As-ta-coe'ni, 5
 As'ta-cus
 As'ta-pa
 As'ta-pus
 As-tar'te, 8
 As'ter
 As-te'ri-a
 As-te'ri-on
 As-te'ri-us
 As-te-ro'di-a
 As-ter'o-pe
 As-te-ro'pe-a
 As-ter-o-pæ'us
 As-ter-u'si-us, 11
 As-tin'o-me
 As-ti'o-chus
 As'to-mi, 3
 As-træ'a
 As-træ'us
 As'tu
 As'tur
 As'tu-ra
 As'tu-res
 As-ty'a-ge
 As-ty'a-ges
 As-ty'a-lus
 As-ty'a-nax
 As-ty-cra'ti-a, 10
 As-tyd'a-mas
 As-ty-da-mi'a, 30
 As'ty-lus
 As-tym-e-du'sa
 As-tyñ'o-me
 As-tyñ'o-mi
 As-tyñ'o-us
 As-ty'o-che
 As-ty-o-chi'a, 30

* *Claudius*.—The enemy of Scipio Æmilianus. Vide De Orat. 201, et in nota.

As-ty-pa-læ'a
 As-typh'i-lus
 As-ty'ron
 As'y-chis
 A-syl'as
 A-syl'lus
 A-tab'u-lus
 At-a-by'ris
 At-a-by-ri'te, 6
 At'a-ce, 8
 At-a-lan'ta
 At-a-ran'tes
 A-tar-be'chis, 11
 A-tar'ga-tis
 A-tar'ne-a
 A'tas, and A'thas
 A'tax
 A'te, 8
 A-tel'la
 At'e-na
 At-e-no-ma'rus
 Ath-a-ma'nes
 Ath'a-mas
 Ath-a-man-ti'a-
 des
 Ath-a-na'si-us, 10
 Ath'a-nis
 A'the-as
 A-the'na
 A-the'næ, 8
 Ath-e-næ'a
 Ath-e-næ'um
 Ath-e-næ'us
 Ath-e-nag'o-ras
 Ath-e-na'is
 A-the'ni-on
 A-then'o-cles

Ath-en-o-do'rus
 A'the-os
 Ath'e-sis
 Ath-e-si-o-do'rus
 A'thos, 1
 Ath-rul'la
 A-thym'bra
 A-ti'a, 11
 A-til'i-a
 A-til'i-us
 A-til'la
 A-ti'na
 A-ti'nas
 A-tin'i-a
 At-lan'tes
 At-lan'ti-a-des
 At-lan'ti-des
 At'las
 A-tos'sa
 At-ra-ces
 At-ra-myt'ti-um
 At-ra-pes
 A'trax, 1
 At-re-bat'æ
 *At-re-bat'es
 A-tre'ni
 At're-us
 A-tri'dæ
 A-tri'des
 A-tro'ni-us
 At-ro-pa-te'ne
 At-ro-pa'ti-a, 11
 At-ro-pos, 19
 At'ta
 At-ta'li-a
 At'ta-lus
 At-tar'ras

At-te'i-us Cap'i-tu
 At'tes
 At'this
 At'ti-ca
 At'ti-cus
 At-ti-da'tes
 At'ti-la
 At-til'i-us
 At-ti'nas
 At'ti-us Pe-lig'nus
 At-u-at'i-ci, 4
 A'tu-bi, 3
 A-ty'a-dæ
 A'tys, 1
 Av-a-ri'cum
 A-vel'la
 Av-en-ti'nus
 A-ver'nus, or
 A-ver'na
 A-ves'ta
 Au-fe'i-a-A'qua
 Au-fi-de'na
 Au-fid'i-a
 Au-fid'i-us
 Au'fi-dus
 Au'ga, and Au'ge
 Au-ge'a
 Au'ga-rus
 Au'ge-æ
 Au'gi-as, and
 Au'ge-as
 Au'gi-læ
 Au'gi-nus
 Au'gu-res
 Au-gus'ta
 Au-gus-ta'li-a
 Au-gus-ti'nus

* *Atrebatēs*.—Ainsworth accents this word on the antepenultimate syllable; but Lempriere, Gouldman, Holyoke, and Labbe, on the penultimate; and this is, in my opinion, the better pronunciation.

<i>Au-gus'tin</i> (Eng.)	Au-rin'i-a	Au-tol'y-cus
Au-gus'tu-lus	Au-ro'ra	Au-tom'a-te
Au-gus'tus	Au-run'ce, 8	Au-tom'e-don
A-vid-i-e'nus	Au-run-cu-le'i-us	Au-to-me-du'sa
A-vid-i'us Cas'si-us	Aus-chi'sæ, 12	Au-tom'e-nes
Av-i-e'nus	Aus'ci	Au-tom'o-li
A-vi'tus	Au'ser	Au-ton'o-e
A'vi-um	Au'se-ris	Au-toph-ra-da'tes
Au-les'tes	Au'ses	Au-xe'si-a, 11
Au-le'tes	Au'son	Ax'e-nus
Au'lis	Au-so'ni-a	Ax-i'o-chus
Au'lon	Au-so'ni-us	Ax-i'on, 29
Au-lo'ni-us	Au'spi-ces	Ax-i-o-ni'cus, 30
Au'lus	Aus'ter	Ax-i-o'te-a
Au'ras	Aus-te'si-on	Ax-i-o'the-a
Au-re'li-a	Au-to-bu'lus, or	Ax'i-us
Au-re-li-a'nus	At-a-bu'lus	Ax'ur, or An'xur
<i>Au-re'li-an</i> (Eng.)	Au-ta-ni'tis	Ax'us
Au-re'li-us	Au-toch'tho-nes	A'zan, 1
Au-re'o-lus	Au'to-cles	A-zi'ris
*Au'ri-fex	Au-toc'ra-tes	Az'o-nax
Au-ri'go	Au-to-cre'ne, 8	A-zo'rus, 11
	Autol'o-læ	A-zo'tus

BA-BIL'I-US	Bac'chi, 3	Bac'tri, and
Bab'i-lus	Bac-chi'a-dæ	Bac-tri-a'ni, 4
Bab'y-lon	Bac'chi-des	Bac-tri-a'na
Bab-y-lo'ni-a,	Bac'chis	Bac'tros
Bab-y-lo'ni-i, 4	Bac'chi-um	Bad'a-ca
Ba-byr'sa	Bac'chi-us	Ba'di-a
Ba-byt'a-ce	Bac'chus	Ba'di-us
Bac-a-ba'sus	Bac-chyl'i-des	Bad-u-hen'næ
Bac'chæ	Ba-ce'nis	Bæ'bi-us, M.
Bac-cha-na'li-a	Ba'cis	Bæ'tis
Bac-chan'tes	Bac'tra	Bæ'ton

Ba-gis'ta-me
 Ba-gis'ta-nes
 Ba-go'as, and
 Ba-go'sas
 Bag-o-da'res
 Ba-goph'a-nes
 Bag'ra-da
 Ba'i-æ
 Ba'la
 Ba-la'crus
 Bal-a-na'græ
 Ba-la'nus
 Ba-la'ri
 Bal-bil'lus
 Bal-bi'nus
 Bal'bus
 Bal-e-a'res
 *Bal-e-a'ri-cus
 Ba-le'tus
 Ba'li-us
 Ba-lis'ta
 Bal-lon'o-ti, 3
 Bal-ven'ti-us, 10
 Bal'y-ras
 Bam-u-ru'æ
 Ban'ti-æ, 4
 Ban'ti-us, L. 10
 Baph'y-rus, 6
 Bap'tæ
 Ba-ræ'i
 Bar'a-thrum
 Bar'ba-ri
 Bar-ba'ri-a
 Bar-bos'the-nes
 Bar-byth'a-ce
 Bar'ca
 Bor-cæ'i, or
 Bar'ci-tæ

Bar'cæ
 Bar'cha
 Bar-dæ'i
 Bar'di
 Bar-dyl'lis,
 Ba-re'a
 Ba're-as So-ra'nus
 Ba'res
 Bar-gu'si-i, 3
 Ba-ri'ne
 Ba-ris'ses
 Ba'ri-um
 Bar'nu-us
 Bar-si'ne, and
 Bar-se'ne
 Bar-za-en'tes
 Bar-za'nes
 Bas-i-le'a
 Bas-i-li'dæ
 Bas-i-li'des
 Ba-sil-i-i-o-pot'a-
 mos
 Bas'i-lis
 Ba-sil'i-us, 31
 Bas'i-lus
 Bas'sæ
 Bas-sa'ni-a
 Bas-sa're-us
 Bas'sa-ris
 Bas'sus Au-fid'i-us
 Bas-tar'næ, and
 Bas-ter'næ
 Bas'ti-a
 Ba'ta
 Ba-ta'vi
 Ba'thos
 Bath'y-cles
 Ba-thyl'lus

Bat-i-a'tus
 Ba'ti-a, 11
 Ba-ti'na, and
 Ban-ti'na
 Ba'tis
 Ba'to
 Ba'ton
 Bat-ra-cho-my-o-
 mach'i-a
 Bat-ti'a-des
 Bat'is
 Bat'tus
 Bat'u-lum
 Bat'u-lus
 Ba-tyl'lus
 Bau'bo
 Bau'cis
 Ba'vi-us
 Bau'li, 3
 Baz-a-en'tes
 Ba-za'ri-a
 Be'bi-us
 Be-bri'a-cum
 Beb'ry-ce, 6
 Beb'ry-ces, and
 Be-bryc'i-i, 4
 Be-bryc'i-a
 Bel-e-mi'na
 Bel-e-phan'tes
 Bel'e-sis
 Bel'gæ
 Bel'gi-ca
 Bel'gi-um
 Bel'gi-us
 Bel'i-des, *plural*
 Be-li'des, *singular*
 Be-lis'a-ma
 Bel-i-sa'ri-us

* *Balearicus*.—(Quintus.—Filius Q. Metelli Macedonici. Vide notam in Cic. De Orat. 201.)

Bel-is-ti'da	Ber-rhoe'a	Bin'gi-um
Bel'i-tæ	Be'sa	Bi'on
Bel-ler'o-phon	Be-sid'i-æ	Bir'rhuss
*Bel-le'rus	Be-sip'po	Bi-sal'tæ
Bel-li-e'nus	Bes'si, 3	Bi-sal'tes
Bel-lo'na	Bes'sus	Bi-sal'tis
Bel-lo-na'ri-i, 4	Bes'ti-a	Bi-san'the
Bel-lov'a-ci	Be'tis	Bis'ton
Bel-lo-ve'sus	Be-tu'ri-a	Bis'to-nis
Be'lon	Bi'a	Bi'thus
Be'lus	†Bi-a'nor	Bith'y-æ
Be-na'cus	Bi'as	Bi-thyn'i-a
Ben-e-did'i-um	Bi-bac'u-lus	Bit'i-as
Ben'dis	Bib'a-ga	Bi'ton
Ben-e-ven'tum	Bib'li-a, and Bil'-	Bi-tu'i-tus
Ben-the-sic'y-me	li-a	Bi-tun'tum
Be-pol-i-ta'nus	Bib'lis	Bi-tur'i-ges
Ber'bi-cæ	Bib-li'na	Bi-tur'i-cum
Ber-e-cyn'thi-a	Bib'lus	Biz'i-a
Ber-e-ni'ce, 30	Bi-brac'tæ	Blæ'na
Ber-e-ni'cis	Bib'u-lus	Blæ'si-i, 4
Ber'gi-on	Bi'ces	Blæ'sus
Ber-gis'te-ni	Bi'con	Blan-de-no'na
Be'ris, and Ba'ris	Bi-cor'ni-ger	Blan-du'si-a
Ber'mi-us	Bi-cor'nis	Blas-to-phœ-ni'ces
Ber'o-e	Bi-for'mis	Blem'my-es
Be-rœ'a	Bi'frons	Ble-ni'na
Ber-o-ni'ce, 30	Bil'bi-lis	Blit'i-us, 10
Be-ro'sus	Bi-ma'ter	Blu'ci-um, 10

* *Bellerus*.—All our lexicographers unite in giving this word the antepenultimate accent: but Milton seems to have sanctioned the penultimate, as much more agreeable to English ears, in his *Lycidas*:—

Or whether thou, to our moist vows denied,
Sleep'st by the fable of *Bellerus* old.

Though it must be acknowledged that Milton has in this word deserted the classical pronunciation, yet his authority is sufficient to make us acquiesce in his accentuation in the above-mentioned passage.

† *Bianor*.—Lempriere accents this word on the first syllable: but Labbe, Ainsworth, Gouldman, and Holyoke, on the second; and these agree with Virgil, *Ecl.* ix. v. 60.

Bo-a-dic'e-a
 Bo'æ, and Bo'e-a
 Bo-a'gri-us
 Bo-ca'li-as
 Boc'car
 Boc'cho-ris
 Boc'chus
 Bo-du'ni
 Bo-du-ag-na'tus
 Bœ-be'is
 Bœ'bi-a
 Bo-e-dro'mi-a
 Bœ-o-tar'chæ
 Bœ-o'ti-a
 Bœ-o'tus
 Bœ-or-o-bis'tas
 Bo-e'thi-us
 Bo'e-tus
 Bo'e-us
 Bo'ges
 Bo'gus
 Bo'i-i, 3
 Bo-joc'a-lus
 Bo'la
 Bol'be
 Bol-bi-ti'num
 Bol'gi-us
 Bo-li'na
 Bol-i-næ'us
 Bo-lis'sus
 Bol-la'nus
 Bol-to'ni-a
 Bo'lus
 Bom-i-en'ses
 Bo-mil'car
 Bom-o-ni'cæ, 30

Bo-no'ni-a
 Bo-no'si-us
Bo-no'zhe-us
 Bo-o-su'ra
 Bo-o'tes
 Bo-o'tus, and
 Bœ-o'tus
 Bo're-a
 Bo-re'a-des
 Bo're-as
 Bo-re-as'mi, 3
 Bo're-us
 Bor'ges
 Bor-go'di
 Bor'nos
 Bor-sip'pa
 Bo'rus
 Bo-rys'the-nes
 Bos'pho-rus
 Bot'ti-a
 Bot-ti-æ'is
 Bo-vi-a'num
 Bo-vil'læ
 Brach-ma'nes
 Bræ'si-a
 Bran-chi'a-des
 Bran-chi-dæ
 Bran-chyl'li-des
 Bra'si-æ
 Bras'i-das
 Bras-i-de'i-a
 Brau're
 Brau'ron
 Bren'ni, and
 Breu'ni
 Bren'nus

Bren'the
 Bres'ci-a
 Bret'ti-i, 3
 Bri-a're-us
 Bri'as
 Bri-gan'tes
 Brig-an-ti'nus
 Bri'mo
 Bri-se'is
 Bri'ses
 Bri-se'us
 Bri-tan'ni
 Bri-tan'ni-a
 Bri-tan'ni-cus, 30
 Brit-o-mar'tis
 Brit-o-ma'rus
 *Brit'o-nes
 Brix-el'lum
 Brix'i-a
 Bri'zo
 Broc-u-be'us
 Bro'mi-us
 Bro'mus
 Bron'tes
 Bron-ti'nus
 Bro'te-as
 Bro'the-us
 Bruc'te-ri, 4
 †Brul'la
 Bru-ma'li-a
 Brun-du'si-um
 Bru-tid'i-us
 Bru'ti-i, 4
 Brut'ti-i
 Bru'tu-lus
 Bru'tus

* *Britones*.—Labbe tells us, that this word is sometimes pronounced with the penultimate accent, but more frequently with the antepenultimate.

† *Brulla*. (De Orat. 264.)

Bry'as
 Bry-ax'is
 Bry'ce
 Bry'ges
 Bry'gi, 3
 Bry'se-a
 Bu-ba-ce'ne
 Bu-ba'ces
 Bu'ba-ris
 Bu-bas-ti'a-cus
 Bu'ba-sus
 Bu'bon
 Bu-ceph'a-la
 Bu-ceph'a-lus
 Bu-col'i-ca
 Bu-col'i-cum
 Bu-co'li-on
 Bu'co-lus
 Bu'di-i, 3
 Bu-di'ni, 3
 Bu-do'rum

Bu'lis
 Bul-la'ti-us, 10
 Bu'ne-a
 Bu'nus
 Bu'po-lus
 Bu'pha-gus
 Bu-pho'ni-a
 Bu-pra'si-um
 Bu'ra
 Bu-ra'i-cus
 Bur'rhus
 Bur'sa
 Bur'si-a
 Bu'sæ
 Bu-si'ris
 Bu'ta
 Bu'te-o
 Bu'tes
 Bu-thro'tum
 Bu-thyr'e-us
 Bu'to-a

Bu'tos
 Bu-tor'i-des
 Bu-tun'tum
 Bu'tus
 Bu-zy'ges
 Byb-le'si-a, and
 By-bas'si-a
 Byb'li-a
 Byb'li-i, 4
 Byb'lis
 Byl-li'o-nes
 Byr'rhus
 Byr'sa
 By-za'ci-um
 Byz-an-ti'a-cus
 By-zan'ti-um
 By-xan'zhe-um
 By'zas
 By-ze'nus
 Byz'e-res
 Byz'i-a

CA

CA

CA

CA-AN'THUS
 Cab'a-des, 20
 Cab'a-les, 20
 Ca-bal'i-i, 4
 Cab-al-li'num
 Cab-a-li'nus
 Ca-bar'nos
 Ca-bas'sus
 Ca-bel'li-o, 4
 Ca-bi'ra

Ca-bi'ri, 3
 Ca-bir'i-a
 Ca-bu'ra, 7
 Cab'u-rus, 20
 *Cab'y-le
 Ca'ca
 Cach'a-les, 20
 Ca'cus
 Ca-cu'this
 Ca-cyp'a-ris

Ca'di, 3
 †Cad-me'a
 Cad-me'is
 Cad'mus
 Ca'dra, 7
 Ca-du'ce-us, 10
 Ca-dur'ci, 3
 Ca-dus'ci
 Cad'y-tis
 Cæ'a, 7

* *Cabyle*. (Thraciæ pagus.) *Demosthenes*.

† [According to the Greek form *Cad-mei-a*, *Cæs-a-rei-a*. The substitution of a single vowel for the Greek diphthong *ei* in these and similar words is an error that probably arose, in the first instance, from the ignorance or carelessness of copyists; though it must be confessed, that the Romans seem to have had as absurd an inclination

Cæ'ci-as, 10

Cæ-cil'i-a

Cæ-cil-i-a'nus

Cæ-cil'i-i, 4

Cæc'i-lus

Cæ-cil'i-us

Cæ-ci'na Tus'cus

Cæc'u-bum

Cæc'u-lus

Cæ-dic'i-us, 10

Cæ'li-a

Cæ'li-us

Cæm'a-ro

Cæ'ne

Cæ'ne-us

Cæn'i-des

Cæ-ni'na

Cæ'nis

Cæ-not'ro-pæ

Cæ'pi-o

Cæ-ra'tus

Cæ're, or Cæ'res

Cæ're-si, 3

Cæ'sar

*Cæs-a-re'a

Cæ-sa'ri-on

Cæ-se'na

Cæ-sen'ni-as

Cæ-ce'ti-us, 10

Cæ'si-a, 10

Cæ'si-us, 10

Cæ'so

Cæ-so'ni-a

Cæ-so'ni-us

Cæt'o-brix

Cæt'u-lum

Cæ'yx

Ca-ga'co

Ca-i-ci'nus

Ca-i'cus

Ca-i-e'ta

Ca'i-us, and Ca'i-a

Ca'i-us

Cal'ab-er, Q.

Ca-la'bri-a

Cal'a-brus

Cal-a-gur-rit'a-ni

Cal'a-is

Ca-lag'u-tis

Cal'a-mis, 20

Cal-a-mi'sa

Cal'a-mos

Cal'a-mus, 20

Ca-la'nus

Cal'a-on

Cal'a-ris

Cal-a-tha'na

Ca-la'thi-on

Cal'a-thus

Cal'a-tes, 20

Ca-la'ti-a

Ca-la'ti-æ, 10

Ca-la'vi-i, 4

Ca-la'vi-us

Cal-au-re'a, and

Cal-au-ri'a

Cal'bis

Cal'ce

Cal'chas

Cal-che-do'ni-a

Cal-chin'i-a, 12

Cal'dus Cæ'li-us

Ca'le

Cal-e-do'ni-a

Ca-le'nus

Ca'les

Ca-le'si-us, 10

Ca-le'tæ

Cal'e-tor, 20

Ca'lex

Cal-i-ad'ne

Cal-i-ce'ni

Ca-lid'i-us, M.

Ca-lig'u-la, C.

Cal'i-pus

Ca'lis

Cal-læs'chrus

Cal-la'i-ci, 4

Cal'las

Cal-la-te'bus

Cal-la-te'ri-a

Cal-le'ni

Cal'li-a

Cal-li'a-des

Cal'li-as

Cal-lib'i-us

Cal-li-ce'rus

Cal-lich'o-rus

Cal'li-cles

Cal-li-co-lo'na

Cai-lic'ra-tes

Cal-li-crat'i-das

Cal-lid'i-us

Cal-lid'ro-mus

Cal-li-ge'tus

for Latinizing proper names as our neighbours, the French, for giving them a Gallic form. Several of our best modern writers have restored the original orthography of these and similar words; but the error has been too general and too long continued to be corrected immediately, if indeed it can ever be finally removed.]

* [See preceding note.]

Cal-lim'a-chus, 12	Cal'y-ce, 8	Cam-pa'ni-a
Cal-lim'e-don	Ca-lyd'i-um	Cam'pe, 8
Cal-lim'e-des	Ca-lyd'na	Cam-pas'pe
Cal-li'nus	Cal'y-don, 6	Camp'sa
Cal-li'o-pe, 8	Cal-y-do'nis	Cam'pus Mar'ti-us
Cal-li-pa-ti'ra, 30	Cal-y-do'ni-us	Cam-u-lo-gi'nus
Cal'li-phon	Ca-lym'ne	Ca'na
Cal'li-phron	Ca-lyn'da	Can'a-ce
Cal-lip'i-dæ	Ca-lyp'so	Can'a-che, 12
Cal-lip'o-lis	Ca-man'ti-um, 10	Can'a-chus
Cal'li-pus	Cam-a-ri'na	Ca'næ
Cal-lip'y-ges	Cam-bau'les	Ca-na'ri-i, 4
Cal-lir'ho-e, 8	Cam'bes	Can'a-thus
Cal-lis'te	Cam'bre	†Can'da-ce
Cal-lis-te'i-a	Cam-bu'ni-i, 4	Can-da'vi-a
Cal-lis'the-nes	Cam-by'ses	Can-dau'les
Cal-lis'to	Cam-e-la'ni, 3	Can-di'o-pe
Cal-lis-to-ni'cus	Cam-e-li'tæ	Ca'nens
Cal-lis'tra-tus	Cam'e-ra, 7	Can-e-pho'ri-a
Cal-lix'e-na	Cam-e-ri'num, and	Can'e-thum
Cal-lix'e-nus	Ca-me'ri-um	Ca-nic-u-la'res
Ca'lon	Cam-e-ri'nus	di'es
Ca'lor	Ca-mer'ti-um	Ca-nid'i-a
Ca'pe	Ca-mer'tes	Ca-nid'i-us
Cal-phur'ni-a	Ca-mil'la	Ca-nin-e-fa'tes
Cal-phur'ni-us	Ca-mil'li, and	Ca-nin'i-us
Cal-pur'ni-a	Ca-mil'læ	Ca-nis'ti-us, 10
Cal'vi-a	Ca-mil'lus	Ca'ni-us
Cal-vi'na	Ca-mi'ro	Can'næ
*Cal-vi'nus	Ca-mi'rus, and	Ca-nop'i-cum
Cal-vis'i-us, 10	Ca-mi'ra	Ca-no'pus
Cal-u-sid'i-us	Cam-is-sa'res	Can'ta-bra
Cal-u'si-um, 10	Cam'ma	Can'ta-bri, 3
Cal'y-be, 8	Ca-mœ'næ	Can-ta'bri-æ
Cal-y-cad'nus	Cam-pa'na Lex	lacus, 4

* *Calvinus*.—(De Orat. 187.)

† *Candace*.—Lempriere, Labbe, and Ainsworth, accent this word on the first syllable, but Gouldman and Holyoke on the last; and I am much mistaken if the general ear has not sanctioned this latter pronunciation, and given it the preference.

Can'tha-rus, 20
 Can'thus
 Can'ti-um, 10
 Can-u-le'i-a
 Can-u-le'i-us
 Ca-nu'li-a
 Ca-nu'si-um, 10
 Ca-nu-si'nus
 Ca-nu'si-us
 Ca-nu'ti-us, 10
 Cap'a-neus, 3
 syll.
 Ca-pel'la
 Ca-pe'na
 Ca-pe'nas
 Ca-pe'ni, 3
 Ca'per
 Ca-pe'tus
 Ca-pha're-us
 Caph'y-æ, 4
 Ca'pi-o, 4
 Cap-is-se'ne
 Cap'i-to
 Ca-pit-o-li'nus
 Cap-i-to'li-um
 Cap-pa-do'ci-a, 10
 Cap'pa-dox
 Ca-pra'ri-a
 * Ca-pra'ri-us, C.
 Ca'pre-æ
 Cap-ri-cor'nus
 Cap-ri-fic-i-a'lis
 Ca-pri'na
 Ca-prip'e-des
 Ca'pri-us
 Cap-ro-ti'na
 Ca'prus
 Cap'sa
 Cap'sa-ge

Cap'u-a
 Ca'pys
 Ca'pys Syl'vi-us
 Car-a-bac'tra
 Car'a-bis, 20
 Car-a-cal'la
 Ca-rac'a-tes
 Ca-rac'ta-cus
 Ca'ræ
 Ca-ræ'us
 Car'a-lis
 Car'a-nus, 20
 Ca-rau'si-us, 10
 Car'bo
 Car-che'don, 12
 Car-ci'nus
 Car-da'ces
 Car-dam'y-le
 Car'di-a
 Car-du'chi, 12, 3
 Ca'res
 Car'e-sa
 Ca-res'sus
 Car-fin'i-a
 Ca'ri-a
 Ca'ri-as
 Ca-ri'a-te
 Ca-ri'na
 Ca-ri'næ
 Car-i'ne
 Ca-ri'nus
 Ca-ris'sa-num
 Ca-ris'tum
 Car-ma'ni-a
 Car-ma'nor
 Car'me
 Car-me'lus
 Car-men'ta, and
 Car-men'tis

Car-men-ta'les
 Car-men-ta'lis
 Car'mi-des, 6, 20
 Car'na Car-din'e-a
 Car-na'si-us, 10
 Car-ne'a-des
 Car-nei'a, 3 syll.
 Carni'on
 Car'nus
 Car-nu'tes
 Car-pa'si-a, 11
 Car-pa'si-um, 11
 Car'pa-thus
 Car'pi-a, 7
 Car'pis
 Car'po
 Car-poph'o-ra
 Car-poph'o-rus
 Car'ræ, and Car'
 rhæ
 Car-ri-na'tes
 Car-ru'ca
 Car-se'o-li, 3
 Car-ta'li-as
 Car-thæ'a
 Car-tha-gin-i-en'
 ses
 Car-tha'go
 Car'thage, Eng.
 Car-tha'sis
 Car-tei'a, 3 syll.
 Car-vil'i-us
 Ca'rus
 Ca'ry-a, 6
 Car-y-a'tæ
 Car-y-a'tis
 Ca-rys'ti-us
 Ca-rys'tus
 Ca'ry-um

Cas'ca	Cat-a-o'ni-a	Ca-y'ci, 3, 6
Cas-cel'li-us	Cat-a-rac'ta	Ca-y'cus
Cas-i-li'num	Cat'e-nes	Ca-ys'ter
Ca-si'na Ca-si' num	Ca-thæ'a	Ce'a, or Ce'os
Ca'si-us, 10	Cath'a-ri, 3	Ce'a-des
* Cas-me'næ	Ca'ti-a, 11	Ceb-al-li'nus
* Cas-mil'la	Ca-ti-e'na	Ceb-a-ren'ses
Cas-pe'ri-a	Ca-ti-e'nus	Ce'bes
Cas-per'u-la	Cat-i-li'na	Ce'bren
Cas-pi-a'na	<i>Cat'i-line</i> , (Eng.)	Ce-bre'ni-a
Cas'pi-i, 4	Ca-til'li, 3	Ce-bri'o-nes
Cas'pi-um Ma're	Ca'til-lus, or	Cec'i-das
Cas-san-da'ne	Cat'i-lus	Ce-cil'i-us
Cas-san'der	Ca-ti'na	Cec'i-na
Cas-san'dra	Ca'ti-us, 10	Ce-cin'na, A.
† Cas-san'dri-a	Cat'i-zi, 3	Ce-cro'pi-a
Cas'si-a, 10	Ca'to, 1	Ce-crop'i-des
Cas-si'o-pe	Ca'tre-us	Ce-crop'i-dæ
Ca-si-o-pe'a	Cat'ta	Ce'crops
Cas-si-ter'i-des	Cat'ti, 3	Cer-cyph'a-læ
‡ Cas-si-ve-lau'nus	Cat-u-li-a'na	Ced-re-a'tis
Cas'si-us, C. 10	Ca-tul'lus	Ce'don
Cas-so'tis	Cat'u-lus, 20	Ce-dru'si-i, 3
Cas-tab'a-la	Cav-a-ril'lus	Ceg'lu-sa
Cas'ta-bus	Cav-a-ri'nus	Ce'i, 3
Cas-ta'li-a	Cau'ca-sus	Cel'a-don
Cas-ta'li-us fons	Cau'con	Cel'a-dus
Cas-to'lus	Cau'co-nes	Ce-læ'næ
Cas-ta'ne-a	Cau'di, and	Ce-læ'no
Cas-ti-a-ni'ra	Cau'di-um	Cel'e-æ, 4
Cas'tor and Pol'lux	Ca'vi-i, 3	Ce-le'i-a, and Ce'la
Cas-tra'ti-us, 10	Cau-lo'ni-a	Cel-e-la'tes
Cas-tu-lo	Cau'ni-us	Ce-len'dræ
Cat-a-du'pa	Cau'nus	Ce-len'dris, or
Cat-a-men'te'les	Cau'ros	Ce-len'de-ris
Cat'a-na, 20	Cau'rus	Ce-le'ne-us
	Ca'us	Ce-len'na Ce-læ'na

* [The more ancient forms of Camenæ and Camilla.]

† [According to the Greek analogy *Cas-san-drei'a*: see the note on Cadmeia.]

‡ [Written also Cassibelaunus.]

Ce'ler
 Cel'e-res
 Cel'e-trum
 Ce'le-us
 Cel'mus
 Cel'o-næ
 Cel'sus
 Cel'tæ
 Cel-ti-be'ri
 Cel'ti-ca
 Cel'ti-ci
 Cel-til'lus
 Cel-to'ri-i, 4
 Cel-to Scy'thæ
 Cem'me-nus
 Cem'psi, 3
 Ce-næ'um
 Cen'chre-æ, 12
 Cen'chre-is
 Cen'chre-us
 Cen'chri-us
 Ce-nes'po-lis
 Ce-ne'ti-um, 10
 Ce'ne-us
 Cen-i-mag'ni
 Ce-ni'na
 Cen-o-ma'ni
 Cen-so'res
 Cen-so-ri'nus
 Cen'sus
 Cen-ta-re'tus
 Cen-tau'ri, 3
 Cen-tau'rus
 Cen-tob'ri-ca
 Cen'to-res, 20
 Cen-tor'i-pa
 Cen-tri'tes
 Cen-tro'ni-us

Cen-tum'vi-ri, 4
 Cen-tu'ri-a
 Cen-tu'ri-pa
 * Cen'tus
 Ce'os and Ce'a
 Ceph'a-las
 Ceph-a-le'di-on
 Ce-phal'len
 Ceph-a-le'na
 Ceph-al-le'ni-a
 Ceph'a-lo
 Ceph-a-lœ'dis, 5
 Ceph'a-lon
 Ceph-a-lot'o-mi
 Ceph-a-lu'di-um
 Ceph'a-lus
 Ce-phe'us
 Ce-phe'nes
 Ce-phis'i-a, 10, 20
 Ceph-i-si'a-des
 Ce-phis-i-do'rus
 Ce-phis'i-on, 10
 Ce-phis-od'o-tus
 Ce-phis'sus
 Ce-phi'sus
 Ce'phren
 Ce'pi-o
 Ce'pi-on
 Cer'a-ca
 Ce-rac'a-tes
 Ce-ram'bus
 Cer-a-mi'cus
 Ce-ro'mi-um
 Cer'a-mus, 20
 Ce'ras
 Cer'a-sus
 Cer'a-ta
 Ce-ra'tus

Ce-rau'ni-a
 Ce-rau'ni-i, 4
 Ce-rau'nus
 Ce-rau'si-us, 10
 Cer-be'ri-on
 Cer-be-rus
 Cer'ca-phus
 Cer-ca-so'rum
 Cer-ce'is
 Cer-ce'ne
 Cer-ces'tes
 Cer'ci-des
 Cer'ci-i, 4
 Cer'ci-na
 Cer-cin'na
 Cer-cin'i-um
 Cer'ci-us, 10
 Cer-co'pes
 Cer'cops
 Cer'cy-on, 10
 Cer-cy'o-nes
 Cer-cy'ra, or
 Cor-cy'ra
 Cer-dyl'i-um
 Cer-e-a'li-a
 Ce'res
 Ce-res'sus
 Cer'e-tæ
 Ce-ri-a'lis
 Ce'ri-i, 4
 Ce-ril'lum
 Ce-rin'thus
 Cer-y-ni'tes
 Cer-ma'nus
 Cer'nes
 Ce'ron
 Cer-o-pas'a-des
 Ce-ros'sus

Cer'phe-res
 Cer-rhæ'i, 3
 Cer-sob-lep'tes
 Cer-ti-ma
 Cer-to'ni-um
 Cer-va'ri-us
 Cer'y-ces, 6, 20
 Ce-ryc'i-us
 Cer-y-mi'ca
 Cer-ne'a
 Ce-ryn'i-tes
 Ce-sel'li-us
 Ce-sen'ni-a
 Ces'ti-us, 10
 Ces-tri'na
 Ces-tri'nus
 Ce'tes
 Ce-the'gus
 Ce'ti-i, 4, 10
 Ce'ti-us, 10
 Ce'to
 Ce'us, and Cæ'us
 Ce'yx
 Cha'bes, Che'a *,
 12
 Cha-bi'nus
 Cha'bri-a
 Cha'bri-as
 Chab'ry-is, 6
 Chæ-an'i-tæ, 4
 Chæ're-as
 Chær-e-de'mus
 Chæ-re'mon
 Chære-phon
 Chæ-res'tra-ta

Chæ-rin'thus
 Chæ-rip'pus
 Chæ'ro
 Chæ-ro'ni-a
 †Chæ-ro-ne'a, and
 Cher-ro-ne'a
 Cha-læ'on
 Chal-cæ'a
 Chal'ce-a
 Chal-ce'don, and
 Chal-ce-do'ni-a
 Chal-ci-de'ne
 Chal-ci-den'ses
 Chal-cid'e-us
 Chal-cid'i-ca
 Chal-cid'i-cus
 Chal-ci-œ'us
 Chal-ci'o-pe
 Chal-ci'tis
 Chal'cis
 Chal'co-don
 Chal'con
 Chal'cus
 Chal-dæ'a
 Chal-dæ'i, 3
 Chal-les'tra
 Chal-o-ni'tis
 Chal'y-bes, and
 Cal'y-bes
 Chal-y-bo-ni'tis
 Chal'ybs
 Cha-ma'ni
 Cham-a-vi'ri, 4
 Cha'ne
 Cha'on

Cha'o-nos
 Cha-o'ni-a
 Cha-o-ni'tis
 Cha'os
 Char'a-dra
 Cha-ra'dros
 Char'a-drus
 Cha-ræ'a-das
 Char-an-dæ'i
 Cha'rax
 Cha-rax'es, and
 Cha-rax'us
 Cha'res
 Char'i-cles
 Char'i-clo
 Char-i-cli'des
 Char-i-de'mus
 Char'i-la
 Char-i-la'us, and
 Cha-ri'l'us
 Cha-ri'ni, and
 Ca-ri'ni, 3
 Cha'ris
 Cha-ris'i-a
 Char'i-tes
 Char'i-ton
 Char'mi-das, and
 † Char'ma-das
 Char'me, and
 Car'me
 Char'mi-des
 Char-mi'nus
 § Char-mi'o-ne
 Char'mis
 Char-mos'y-na

* *Chea*.—The *ch* in this and all words from the Greek and Latin, must be pronounced like *k*.

† [See note on Cadmeia.]

‡ *Charmadas*.—A disciple of Plato, and chief of the Academicians.

§ *Charmione*.—Dryden, in his tragedy of *All for Love*, has Anglicised this word into *Charmion*;—the *ch* pronounced as in *charm*.

Char'mo-tas
 Char'mus
 Cha'ron
 Cha-ron'das
 Char-o-ne'a
 Cha-ro'ni-um
 Cha'rops, and
 Char'o-pes
 Cha-ryb'dis
 Chau'bi, and
 Chau'ci
 Chau'la, 7
 Chau'rus
 Che'læ
 Che'les
 Chel-i-do'ni-a
 Chel-i-do'ni-æ
 Che-lid'o-nis
 Chel'o-ne
 Chel'o-nis
 Chel-o-noph'a-gi
 Chel-y-do're-a
 Chem'mis
 Che'na, 7
 Che'næ
 Che'ni-on
 Che'ni-us
 Che'ops, and
 Che-os'pes
 Che'phren
 Cher-e-moc'ra-tes
 Che-ris'o-phus
 Cher'o-phon
 Cher'si-as, 10
 Cher-sid'a-mas
 Cher'si-pho
 Cher-so-ne'sus

Che-rus'ci, 3
 Chid-næ'i, 3
 Chil-i-ar'chus
 Chil'i-us, and
 Chil'e-us
 Chi'lo
 Chi-lo'nis
 Chi-mæ'ra
 Chim'a-rus
 Chi-me'ri-um
 Chi-om'a-ra
 Chi'on, 1
 Chi'o-ne, 8
 Chi-on'i-des
 Chi'o-nis
 Chi'os
 Chi'ron
 Chit'o-ne, 8
 Chlo'e
 Chlo're-us
 Chlo'ris
 Chlo'rus
 Cho-a-ri'na
 Cho-as'pes
 Cho'bus
 Choer'a-des
 Choer'i-lus
 Choer'e-æ
 Chon'ni-das
 Chon'u-phus
 Cho-ras'mi, 3
 Cho-rin'e-us
 Cho-ræ'bus
 Cho-rom-næ'i, 3
 Chos'ro-es
 Chre'mes
 Chrem'e-tes

Chres'i-phon
 Chres-phon'tes
 Chres'tus
 Chro'mi-a
 Chro'mi-os
 Chro'mis
 Clro'mi-us
 Chro'ni-us
 Chro'nos
 Chry'a-sus
 Chry'sa, and
 Chry'se
 Chrys'a-me
 Chry-san'tas
 Chry-san'thi-us
 Chry-san'tis
 * Chry-sa'or
 Chrys-a-o're-us
 Chry-sa'o-ris
 Chry'sas
 Chry-se'is
 Chry-ser'mus
 Chry'ses
 Chry-sip'pe
 Chry-sip'pus
 Chry'sis
 Chrys-o-as'pi-des
 Chry-sog'o-nus
 Chrys-o-la'us
 Chry-so'di-um
 Chry-sop'o-lis
 Chry-sor'rho-æ
 Chry-sor'rho-as
 Chry-sos'tom-us
Chrys'os-tom
 (Eng.)
 Chrys-oth'e-mis

* *Chrysaor*.—Then started out, when you began to bleed
 The great *Chrysaor*, and the gallant steed.

Chryx'us
 Chtho'ni-a, 12
 Chtho'ni-us, 12
 Chi'trum
 Cib-a-ri'tis
 Cib'y-ra
 Cic'e-ro
 Cic'o-nes
 Ci-cu'ta
 Ci-lic'i-a, 10
 Ci-lis-sa
 Ci'lix
 Cil'la
 Cil'les
 Cil'lus
 Cil'ni-us
 Ci'lo
 Cim'ber
 Cim-be'ri-us
 Cim'bri, 3
 Cim'bri-cum
 Cim'i-nus
 Cim-me'ri-i, 4
 Cim-me-ris
 Cim-me'ri-um
 Ci-mo'lis, and
 Ci-no'lis
 Ci-mo'lus
 Ci'mon
 Ci-næ'thon
 Ci-nar'a-das
 Cin'ci-a, 10
 Cin-cin-na'tus,
 L. Q.
 Cin'ci-us, 10
 Cin'e-as
 Ci-ne'si-as, 11

Cin'e-thon
 Cin'ga
 Cin-get'o-rix
Sin-get'o-rix
 Cin'gu-lum
 Cin-i-a'ta
 Ci-nith'i-i, 4
 Cin'na
 Cin'na-don
 Cin'na-mus
 Cin-ni'a-na
 Cinx'i-a
 Ci'nyps, and
 Cin'y-phus
 Cin'y-ras
 Ci'os
 Cip'pus
 Cir'ce
 Cir-cen'ses lu'di
 Cir'ci-us, 10
 Cir'cus
 Ci'ris
 Cir-ræ'a-tum
 Cir'rha, and
 Cyr'rha
 Cir'tha, and Cir'ta
 Cis-al-pi'na
 Gal'li-a
 Cis'pa
 Cis'sa
 Cis-se-is
 Cis-se'us
 Cis'si-a, 11
 Cis'si-æ, 11
 Cis'si-des
 Cis-sces'sa, 5
 Cis'sus

Cis-su'sa
 Cis-tæ'ne
 Ci-thæ'ron
 Cith-a-ris'ta
 Cith'y-ris
 Cit'i-um, 10
 Ci-vi'lis
 Ci'us
 Ciz'y-cum
 Cla'de-us
 Cla'nes
 Cla'nis
 Cla'ni-us, or
 Cla'nis
 Cla'rus
 Clas-tid'i-um
 Clau'di-a
 Clau'di-æ
 Clau-di-a'nus
 Clau-di-op'o-lis
 Clau'di-us
 Clav-i-e'nus
 Clav-i-ger
 Clau'sus
 * Cla-zom'e-næ,
 & Cla-zom'e-na
 Cle'a-das
 Cle-an'der
 Cle-an'dri-das
 Cle-an'thes
 Cle-ar'chus
 Cle-ar'i-des
 Cle'mens
 Cle'o
 Cle'o-bis
 Cle-o-bu'la
 Cle-ob-u-li'na

* [By the modern Greeks, and some others, this word is pronounced *Clad-som'e-næ*.]

Cle-ob-u'lus
 Cle-o-cha'res
 Cle-o-cha'ri-a
 Cle-o-dæ'us
 Cle-od'a-mas
 Cle-o-de'mus
 Cle-o-do'ra
 Cle-o-dox'a
 Cle-og'e-nes
 Cle-o-la'us
 Cle-om'a-chus
 Cle-o-man'tes
 Clo-om'bro-tus
 Cle-o-me'des
 * Cle-om'e-nes
 Cle'on
 Cle-o'næ, and
 Cle'o-na
 Cle-o'ne
 Cle-o-ni'ca
 Cle-o-ni'cus, 30
 Cle-on'nis
 Cle-on'y-mus
 Cle-op'a-ter
 † Cle-o-pa'tra
 Cle-op'a-tris
 Cle-oph'a-nes
 Cle-o-phan'thus
 Cle'o-phes
 Cle-oph'o-lus
 Cle'o-phon
 Cle-o-phy'lus

Cle-o-pom'pus
 Cle-op-tol'e-mus
 Cle'o-pus
 Cle-o'ra
 Cle-os'tra-tus
 Cle-ox'e-nus
 Clep'sy-dra
 Cle'ri, 3
 Cles'i-des
 Cle'ta
 Clib'a-nus
 Cli-de'mus
 Clim'e-nus
 Cli'nas
 Clin'i-as
 Cli-nip'pi-des
 Cli'nus
 Cli'o
 Cli-sith'e-ra
 Clis'the-nes
 Cli'tæ
 Cli-tar'chus
 Cli-ter'ni-a
 Clit-o-de'mus
 Cli-tom'a-chus
 Cli-ton'y-mus
 Clit'o-phon
 Cli'tor
 Cli-to'ri-a
 Cli-tum'nus
 Cli'tus
 Clo-a-ci'na

Clo-an'thus
 Clo'di-a
 Clo'di-us
 Clœ'li-a
 Clœ'li-æ, 4
 Clœ'li-us
 Clo'nas
 Clon'di-cus
 Clo'ni-a
 Clo'ni-us
 Clo'tho
 Clu-a-ci'na
 Clu-en'ti-us, 10
 Clu-po-a, and
 Clyp'e-a, 23
 Clu'si-a, 11
 Clu-si'ni fon'tes
 Clu-si'o-lum
 Clu'si-um, 10
 Clu'si-us, 10
 Clu'vi-a
 Clu'vi-us Ru'fus
 Clym'e-ne
 Clym-en-e'i-des
 Clym'e-nus
 Cly-son-y-mu'sa
 Clyt-em-nes'tra
 Clyt'i-a, or Clyt'i-e
 Clyt'i-us, 10
 Cly'tus
 † Cna-ca'di-um, 30
 Cnac'a-lis

* *Cleomenes*.—There is an unaccountable caprice in Dryden's accentuation of this word, in opposition to all prosody; for through the whole tragedy of this title he places the accent on the penultimate instead of the antepenultimate syllable.

† *Cleopatra*.—The learned editor of Labbe tells us this word ought to be pronounced with the accent on the antepenultimate, *Cle-op'a-tra*, though the penultimate accentuation, he says, is the more common.

‡ *Cnacadium*—C before N, in this and the succeeding words, is mute; and they must be pronounced as if written *Nacadium*, *Nacalis*, &c.

Cna'gi-a	Cœ'nus	Co-lyt'tus
Cne'mus, 12	Coer'a-nus	Com-a-ge'na
Cne'us, or Cnæ'us	Co'es	Com-a-ge'ni
Cni-din'i-um	Cœ'us	Co-ma'na
Cni'dus, or Gni'dus	Cog'a-mus	Co-ma'ni-a
Cno'pus, 12	Cog-i-du'nus	Com'a-ri, 3
Cnos'si-a, 11	Co'hi-bus	Com'a-rus
Cno'sus	Co'hors	Co-mas'tus
Co'os, and Cos	Co-læ'nus	Com-ba'bus
Co-a-ma'ni	Co-lax'a-is	Com'be
Co-as'træ, and	Co-lax'es	Com'bi, 3
Co-ac'træ	Col'chi, 12, 3	Com-bre'a
Cob'a-res	Col'chis, and	Com'bu-tis
Coc'a-lus	Col'chos	Co-me'tes
Coc-ce'i-us	Co-len'da	Com'e-tho
Coc-cyg'i-us	Co'li-as	Co-min'i-us
Co'cles, Pub.	Col-la'ti-a	Co-mit'i-a, 10
Horat.	Col-la-ti'nus	Co'mi-us
Coc'ti-æ, and	Col-li'na *	Com'mo-dus
Cot'ti-æ	Col-lu'ci-a	Co'mon
Co-cy'tus	Co'lo	Com-pi-ta'li-a
Co-dom'a-nus	Co-lo'næ	Comp'sa-tus
Cod'ri-dæ	Co-lo'ne	Com-pu'sa
Co-drop'o-lis	Co-lo'nos	Co'mus
Co'drus	† Co-lo-ne'us	Con'ca-ni, 3
Cœ-cil'i-us	Col'o-phon	Con-cor'di-a
Cœ'la	Co-los'se, and	Con'da-lus
Cœ-lal'e-tæ	Co-los'sis	Con'da-te
Cœ-le Syr'i-a, and	Co-los'sus	Con-do-cha'tes
Cœ-lo Syr'i-a	† Col'o-tes	Con-dru'si, 3
Cœ'li-a	Col'pe	Con-dyl'i-a
Cœ-li-ob'ri-ga	Co-lum'ba	Co'ne, 7
Cœ'li-us	Col-u-mel'la	Con-e-to-du'nus
Cœ'lus	Co-lu'thus	Con-fu'ci-us, 10

* *Collina*.—Lempriere accents this word on the antepenultimate; but Ainsworth, Gouldman, and Holyoke, more properly on the penultimate.

† *Coloneus*.—(*Œdipus*.)

‡ *Colotes*.—Ainsworth and Lempriere accent this word on the antepenultimate syllable; but Labbe, Gouldman, and Holyoke, more agreeably to the general ear, on the penultimate.

Con-ge'dus
 Co'ni-i, 3
 Con-i-sal'tus
 Co-nis'ci, 3
 Con-ni'das
 Co'non
 Con-sen'tes
 Con-sen'ti-a
 Con-sid'i-us
 Con-si-li'num
 Con'stans
 Con-stan'ti-a, 11
 Con-stan-ti'na
 Con-stan-ti-nop'o-
 lis
 Con-stan-ti'nus
Con'stan-tine
 (Eng.)
 Con-stan'ti-us, 10
 Con'sus
 Con-syg'na
 Con-ta-des'dus
 Con-tu'bi-a, 7
 Co'on
 Co'os, Cos, Ce'a,
 and Co
 Co'pæ
 Co-pa'is
 Co-phon'tis
 Co'phas
 Co'pi-a, 7
 Co-pil'lus
 Co-po'ni-us
 Cop'ra-tes
 Co'pre-us
 Cop-tus, and
 Cop'tos
 Co'ra

Cor-a-ce'si-um, &
 Cor-a-cen'si-um
 Cor-a-co-na'sus
 Co-ral'e-tæ
 Co-ral'li, 3
 Co-ra'nus
 Co'ras
 Co'rax
 Co-rax'i, 3
 Cor'be-us
 Cor'bis
 Cor'bu-lo
 Cor-cy'ra
 Cor'du-ba
 Cor-du-e'ne, 8
 Co're, 8
 Co-res'sus
 Cor'e-sus
 Cor'e-tas
 Cor-fin'i-um
 Co'ri-a, 7
 Co-rin'e-um
 Co-rin'na
 Co-rin'nus
 Co-rin'thus
 Co-ri-o-la'n us, 23
 Co-ri'o-li, and
 Co-ri-ol'la
 Co-ris'sus
 Cor'i-tus
 Cor'mus
 Cor'ma-sa
 Cor-ne'li-a
 Cor-ne'li-i, 4
 Cor-nic'u-lum
 Corn-ni-fic'i-us,
 10
 Cor'ni-ger

Cor-nu'tus
 Co-rœ'bus
 Co-ro'na
 * Cor-o-ne'a
 Co-ro'nis
 Co-ron'ta
 Co-ro'nus
 Cor-rha'gi-um
 Cor'si, 3
 Cor'si-æ
 Cor'si-ca, 7, and
 Cyr'nos
 Cor'so-te
 Cor'su-ra, 7
 Cor-to'næ
 Cor-vi'nus
 Cor-un-ca'ni-us
 Co'rus
 Cor-y-ban'tes, 6
 Cor'y-bas
 Cor-y-bas'sa
 Cor'y-bus
 Co-ryc'i-a, 24
 Co-ryc'i-des
 Co-ryc-i'us, 10
 Cor'y-cus, 6
 Cor'y-don
 Cor'y-la, and
 Cor-y-le'um
 Co-rym'bi-fer
 Cor'y-na
 Cor-y-ne'ta, and
 Cor-y-ne'tes
 Cor-y-pha'si-um
 Cor-y-then'ses
 Cor'y-thus
 Co-ry'tus, 6
 Cos

Co'sa, and Cos'sa,
 or Co'sæ
 Cos-co'ni-us
 Co-sin'gas
 Co'sis
 Cos'mus
 Cos'se-a, 7
 Cos'sus
 Cos-su'ti-i, 4
 Cos-tē-bœ'i, 3
 Co-sy'ra
 Co'tes, and Cot'tes
 Co'thon
 Co-tho'ne-a, 7
 Cot'i-so
 Cot-to'nis
 Cot'ta
 Cot'ti-æ Al'pes
 Cot'tus
 Cot-y-æ'um, 6
 Co-ty'o-ra
 Cot-y-læ'us
 Co-tyl'i-us
 Co'tys
 Co-tyt'to
 Cra'gus
 Cram-bu'sa
 Cran'a-i, 3
 Cran'a-pes
 Cran'a-us
 Cra'ne
 Cra-ne'um
 Cra'ni-i, 4
 Cra'non, and
 Cran'non
 Cran'tor
 Cra-as-sit'i-us, 10
 Cras'sus
 Cras-ti'nus
 Crat'a-is
 Cra-tæ'us

Cra'ter
 Crat'e-rus, 20
 Cra'tes
 Crat-es-i-cle'a
 Crat-e-sip'o-lis
 Crat-e-sip'pi-das
 Cra-te'vas
 Cra'te-us
 Cra'this
 Cra-ti'nus
 Cra-tip'pus
 Crat'y-lus, 6
 Crau'si-æ, 11
 Crau'sis
 Cra-ux'i-das
 Crem'e-ra
 Crem'ma
 Crem'my-on, and
 Crom'my-on
 Crem'ni, and
 Crem'nos
 Cre-mo'na
 Cre-mu'ti-us, 10
 Cren'i-des
 Cre'on
 Cre-on-ti'a-des
 Cre-oph'i-lus
 Cre-pe'ri-us
 Cres
 Cre'sa, and Cres'sa
 Cre'si-us, 11
 Cres-phon'tes
 Cres'si-us, 11
 Cres'ton
 Cre'sus
 Cre'ta
 Crete (Eng.) 8
 Cre-tæ'us
 Cre'te, 8
 Cre'te-a, 7
 Cre'tes, and

Cre-ten'ses
 Cre-te'us
 Cre'the-is
 Cre'the-us
 Creth'o-na
 Cret'i-cus
 Cres'sas
 Cre-u'sa, 7
 Cre-u'sis
 Cri'a-sus
 Cri-nip'pus
 Cri'nis
 Cri-ni'sus, and
 Cri-mi'sus
 Cri'no
 Cri'son
 Cris-pi'na
 Cris-pi'nus
 Crit'a-la
 Crith'e-is
 Cri-tho'te
 Crit'i-as, 10
 Cri'to
 Crit-o-bu'lus
 Crit-og-na'tus
 Crit-o-la'us
 Cri'us
 Cro-bi'a-lus
 Crob'y-zi, 3
 Croc'a-le
 Cro'ce-æ
 Croc-o-di-lop'o-lis
 Cro'cus
 Crœ'sus
 Cro-i'tes
 Cro'mi, 3
 Crom'my-on
 Crom'na
 Cro'mus
 Cro'ni-a, 7
 Cron'i-des

Cro'ni-um
 Cro'phi, 3
 Cros-sæ'a
 Crot'a-lus
 Cro'ton
 Cro-to'na, 7
 Crot-o-ni'a-tis
 Cro-to'pi-as
 Cro-to'pus
 Cru'nos
 Cru'sis
 Crus-tu-me'ri (4)
 Crus-tu-me'ri-a
 Crus-tu-me'ri-um
 Crus-tu-mi'num
 Crus-tu-mi-um
 Crus-tu'nis, and
 Crus-tur-ne'ni-us
 Cry'nis
 Cte'a-tus
 Ctem'e-ne, 13
 Cte'nos
 Cte'si-as, 13
 Cte-sib'i-us
 Ctes'i-cles
 Cte-sil'o-chus
 Ctes'i-phon, 13
 Cte-sip'pus, 13
 Ctim'e-ne
 Cu'la-ro
 Cu'ma, and Cu'
 mæ
 Cu-nax'a, 7
 Cu-pa'vo
 Cu-pen'tus
 Cu-pi'do
 Cu-pi-en'ni-us

Cu'res
 Cu-re'tes
 Cu-re'tis
 Cu'ri-a
 Cu-ri-a'ti-i, 4
 Cu'ri-o
 Cu-ri-o-sol'i-tæ
 Cu'ri-um
 Cu'ri-us Den-ta'
 tus
 Cur'ti-a, 10
 Cur-til'lus
 Cur'ti-us, 10
 Cu-ru'lis
 Cus-sæ'i, 3
 Cu-til'i-um
 Cy-am-o-so'rus
 Cy'a-ne, 6, 8
 Cy-a'ne-æ, 4
 Cy-an'e-e, and
 Cy-a'ne-a
 Cy-a'ne-us
 Cy-a-nip'pe
 Cy-a-nip'pus
 Cy-a-rax'es, or
 Cy-ax'a-res, 6
 Cy-be'be
 Cyb'e-la, and
 Cyb'e'la
 Cyb'e'le
 Cyb'e-lus
 Cyb'i-ra
 Cy-ce'si-um, 11
 Cych're-us, 12
 Cyc'la-des
 Cy'clops
 Cy-clo'pes

Cy'clope (Eng.)
 Cyc'nus
 Cy'da, 6
 Cyd'i-as
 Cy-dip'pe
 Cyd'nus
 Cy'don
 Cy-do'ni-a
 Cyd'ra-ra
 Cyd-ro-la'us
 Cyg'nus
 Cyl'a-bus
 Cyl'i-ces
 Cy-lin'dus
 Cyl-lab'a-rus
 Cyl'la-rus
 Cyl'len
 Cyl-le'ne
 Cyl-le-ne'i-us
 Cyl-lyri-i, 3, 4
 Cyl'on
 Cy'ma, or Cy'ma
 Cy-mod'o-ce
 Cy-mod-o-ce'a
 Cy-mod-o-ce'as
 Cy'me, and Cym
 Cym'o-lus, and
 Ci-mo'lus
 *Cym-o-po-li'a
 Cy-moth'o-e
 Cyn'a-ra
 Cyn-æ-gi'rus
 Cy-næ'thi-um
 Cy-na'ne
 Cy-na'pes
 Cy-nax'a
 Cyn'e-as

* See *Iphigenia*.—Neptune, who shakes the earth, his daughter gave
Cymopolia, to reward the brave.

Cy-ne'si-i, 4, and Cyn'e-tæ	Cyp-a-ris'si, and Cyp-a-ris'si-a, 11	Cyr'rhus Cyr-ri-a'na, 7
Cyn-e-thus'sa	Cyp-a-ris'sus	Cyr-si'lus
Cyn'i-a	Cyph'a-ra	Cy'rus
Cyn'i-ci, 3	Cyp-ri-a'nus	Cy-rop'o-lis
Cy-nis'ca	Cy'prus	Cy'ta
Cy'no, 6	Cyp-sel'i-des	Cy-tæ'is
Cyn-o-ceph'a-le	Cyp'se-lus	Cy-the'ra
Cyn-o-ceph'a-li	Cy-rau'nis	*Cyth-e-ræ'a, or
Cyn-o-phon'tis	Cy're	Cyth-e-re'a
Cy-nor'tas	Cy-re-na'i-ca	†Cyth'e-ris
Cy-nor'ti-on, 11	Cy-re-na'i-ci, 3	Cy-the'ri-us
Cy'nos	Cy-re'ne, 8	Cy-the'ron
Cyn-o-sar'ges	Cy-ri'a-des	Cy-the'run
Cyn-os-se'ma	Cy-ril'lus	Cyth'e-rus
Cyn-o-su'ra	Cy'ril (Eng.)	Cyth'nos
Cyn'o-sure (Eng.)	Cy-ri'nus	Cy-tin'e-um
Cyn'thi-a	Cyr'ne	Cyt-is-so'rus
Cyn'thi-us	Cyr'nus	Cy-to'rus
Cyn'thus	Cyr-ræ'i, 3	Cyz-i-ce'ni
Cyn-u-ren'ses	Cyr'rha-dæ	Cyz'i-cum
Cy'nus	Cyr'rhes	Cyz'i-cus

DA

DA

DA

Da'Æ, Da'hæ	Dæd'a-la	Da'i-cles, 1
Da'ci, and Da'cæ	Dæ-da'li-on	Da'i-dis
Da'ci-a, 11	Dæd'a-lus	Da-im'a-chus
Dac'ty-li, 3, 4	Dæ'mon	Da-im'e-nes
Dad'i-cæ	Da'i, 4	Da'i-phron, 1

* *Cytherea*.—Behold a nymph arise, divinely fair,
Whom to *Cythera* first the surges bear;
And *Aphrodite*, from the foam, her name,
Among the race of gods and men the same;
And *Cytherea* from *Cythera* came.

COOKE'S *Hesiod. Theog.* v. 299.

† *Cytheris*.—Mere poetry—

Your Roman wits, your Gallus and Tibullus,
Have taught you this from *Cytheris* and *Delia*.

DRYDEN, *All for Love*.

Da-i'ra, 1
 Dal'di-a
 Dal-ma'ti-a, 10
 Dal-ma'ti-us, 10
 Dam-a-ge'tus
 Dam'a-lis
 Da'mas, 1
 Dam-a-see'na
 Da-mas'ci-us, 10
 Da-mas'cus
 Dam-a-sip'pus
 Dam-a-sich'thon
 Dam-a-sis'tra-tus
 Dam-a-sith'y-nus
 Da-mas'tes
 Da'mi-a
 Da-mip'pus
 Da'mis
 Dam'no-rix
 Da'mo
 Dam'o-cles
 Da-moc'ra-tes
 Da-moc'ri-ta
 Da-moc'ri-tus
 Da'mon.
 Dam-o-phan'tus
 Da-moph'i-la
 Da-moph'i-lus
 Dam'o-phon
 Da-mos'tra-tus
 Da-mox'e-nus
 Da-myr'i-as
 Da'na, 7
 Dan'a-e
 Dan'a-i, 3
 Da-na'i-des, 4
 Dan'a-la
 Dan'a-us
 Dan'da-ri, and
 Dan-dar'i-dæ

Dan'don
 Da-nu'bi-us
 Dan'ube (Eng.)
 Da'o-chus, 12
 Daph'næ
 Daph-næ'us
 Daph'ne
 Daph-ne-pho'ri-a
 Daph'nis
 Daph'nus
 Dar'a-ba
 Da'raps
 Dar'da-ni, 3
 Dar-da'ni-a
 Dar-dan'i-des
 Dar'da-nus
 Dar'da-ris
 Da'res
 Da-re'tis
 Da-ri'a
 Da-ri'a-ves
 Da-ri'tæ
 Da-ri'us
 Das'con
 Das-cyl'i'tis
 Das'cy-lus
 Da'se-a
 Da'si-us, 11
 Das-sar'e-tæ
 Das-sa-re'ni
 Das-sa-ri'tæ
 Das-sa-rit'i-i, 3, 4
 Dat'a-mes
 Dat-a-pher'nes
 Da'tis
 Da'tos, or Da'ton
 Dav'a-ra, 7
 Dau'lis
 Dau'ni, 3
 Dau'ni-a

Dau'nus
 Dau'ri-fer, and
 Dau'ri-ses
 De-ceb'a-lus
 De-ce'le-um
 Dec'e-lus
 De'cem-vi-ri, 4
 De-ce'ti-a, 10
 De-cid'i-us Saxæ
 De-cin'e-us
 De'ci-us, 10
 De-cu'ri-o
 Ded-i-tam'e-nes
 Dej-a-ni'ra
 De-ic'o-on
 De-id-a-mi'a, 30
 De-i-le'on
 De-il'o-chus, 12
 De-im'a-chus
 Dej'o-ces
 De-i'o-chus
 De-i'o-ne
 De-i'o-ne-us
 De-i-o-pe'i-a
 De-jot'a-rus
 De-iph'i-la
 De-iph'o-be
 De-iph'o-bus
 De'i-phon
 De-i-phon'tes
 De-ip'y-le, 6, 7
 De-ip'y-lus
 De-ip'y-rus
 Del'don
 De'li-a
 De-li'a-des
 De'li-um
 De'li-us
 Del-ma'ti-us, 10
 Del-min'i-um

De'los	Dem-o-ni'cus	Di-æ'us
*Del'phi	Dem-o-phan'tus	Di-a-du-me-ni-a'
Del'phi-cus	De-moph'i-lus	nus
Del-phin'i-a	Dem'o-phon	Di'a-gon, and Di'
Del-phin'i-um	De-moph'o-on	a-gum
Del'phus	De-mop'o-lis	Di-ag'o-ras
Del-phy'ne, 6	De'mos	D-ia'lis
Del'ta	De - mos' the-	Di-al'lus
Dem'a-des	nes, 17	Di-a-mas-ti-go'sis
De-mæn'e-tus	De-mos'tra-tus	Di-a'na, 7
De-mag'o-ras	Dem'y-lus	Di-an'a-sa
Dem-a-ra'ta	De-od'a-tus	Di-a'si-a, 11
Dem-a-ra'tus	De-o'is	Di-cæ'a
De-mar'chus	Der'bi-cēs	Di-cæ'us
Dem-a-re'ta	Der'ce	Di'ce, 8
Dem-a-ris'te	Der-cen'nus	Dic-e-ar'chus
De-me-a	Der'ce-to, and	Di-ce'ne-us
De-me'tri-a	Der'ce-tes	Dic'o-mas
De-me'tri-as	Der-cyl'li-das	Dic'tæ
De-me'tri-us	Der-cyl'lus	Dic-tam'num
De'mo	Der'cy-nus	Dic-tym'na, and
Dem-o-a-nas'sa	Der-sæ'i, 3	Dyc-tin'na
Dem-o-ce'des	De-ru-si-æ'i, 3	Dic-ta'tor
De-moch'a-res	De-sud'a-ba	Dic-tid-i-en'ses
Dem'o-cles	Deu-ca'li-on, 29	Dic-tyn'na
De-moc'o-on	Deu-ce'ti-us, 10	Dic'tys
De-moc'ra-tes	Deu'do-rix	Did'i-us
De-moc'ri-tus	Dex-am'e-ne	Di'do
De-mod'i-ce, 4, 8	Dex-am'e-nus	Did'y-ma
De-mod'o-cus	Dex-ip'pus	Did-y-mæ'us
De-mo'le-us	Dex-ith'e-a	Did-y-ma'on
De-mo'le-on	Dex'i-us	Did'y-me, 6, 8
De'mon	Di'a, 1, 7	Did'y-mum
Dem-o-nas'sa	Di-ac-o-pe'na	Did'y-mus
De-mo'nax	Di-ac-tor'i-des	Di-en'e-ces
Dem-o-ni'ca, 1	† Dia-de-ma'tus	Di-es'pi-ter

* *Delphi*.—This word was, formerly, universally written *Delphos*; till Mr. Cumberland, a gentleman no less remarkable for his classical erudition than his dramatic abilities, in his *Widow of Delphi*, rescued it from the vulgarity in which it had been so long involved.

† L. Q. Metelli Macedonici filius. Apud notam in Cic. de Orat. 201.

Di-gen'ti-a, 10
 Dig'ma
 Di'i, 3, 4
 Di-mas'sus
 Di-nar'chus, 2
 *Din-dy-me'ne
 Di-nol'o-chus
 Din'i-æ, 4
 Din'i-as
 Din'i-che, 12
 Di-noch'a-res
 Di-noc'ra-tes
 Di-nod'o-chus
 Di-nom'e-nes
 Di'non
 Di-nos'the-nes
 Di-nos'tra-tus
 Di-o'cle-a
 Di'o-cles
 Di-o-cle-ti-a'nus
Di-o-cle'ti-an
 (Eng.)
 Di-o-do'rus
 Di-o'e-tas
 Di-og'e-nes
 Di-o-ge'ni-a
 Di-og'e-nus
 Di-og-ne'tus
 Di-o-me'da
 †Di-o-me'des
 Di-o-me'don
 Di'on, 3
 Di-o-næ'a

Di-o'ne
 Di-o-nys'i-a, 11
 Di-o-ny-si'a-des
 Di-o-nys'i-as, 11
 Di-o-nys'i-des
 Di-o-nys-i-o-do'
 rus
 Di-o-nys'i-on, 11
 Di-o-ny-sip'o-lis
 Di-o-nys'i-us, 11
 Di-oph'a-nes
 Di-o-phan'tus
 Di-o-pi'tes
 Di-o-pæ'nus
 Di-op'o-lis
 Di-o'res
 Di-o-ry'tus
 Di-o-scor'i-des
 †Di-os'co-rus
 §Di-o-scu'ri, 3
 Di-os'pa-ge
 Di-os'po-lis
 Di-o-ti'me, 1, 8
 Di-o-ti'mus
 Di-ot're-phes
 Di-ox-ip'pe
 Di-ox-ip'pus
 Di-pæ'æ
 Diph'i-las
 Diph'i-lus
 Di-phor'i-das
 Di-pæ'næ
 Dip'sas

Di'ræ
 Dir'ce
 Dir-cen'na
 Dir'phi-a
 Dis-cor'di-a
 Dith-y-ram'bus
 Dit'a-ni, 3
 Div-i-ti'a-cus
 Di'vus Fid'i-us
 Di-yl'lus
 Do-be'rus
 Doc'i-lis
 Doc'i-mus, 24
 Do'cle-a
 Do-do'na
 Dod-o-næ'us
 Do-do'ne
 Do-don'i-des
 Do'i-i, 4
 Dol-a-bel'la
 Dol-i-cha'on
 Dol'i-che, 1, 12
 Do'li-us
 Dol-o-me'na
 Do'lon
 Do-lon'oi, 3
 Dol'o-pes
 Do-lo'phi-on
 Do-lo'pi-a
 Do'lops
 Dom-i-du'cus
 Do-min'i-ca
 Do-mit'i-a, 10

* HOR.

† *Diomedes*.—All words ending in *edes* have the same accentuation; as *Archimedes*, *Diomedes*, &c. The same may be observed of words ending in *icles* and *ocles*: as *Iphicles*, *Damocles*, *Androcles*, &c.—See the Terminational Vocabulary.

‡ *Dioscoris*.—An heresiarch of the fifth century.

§ *Dioscouri*.—The name given to Castor and Pollux, from the Greek Δίδας and Κούρος pro Κέρος, the sons of Jove.

Do-mit-i-a'nus	Dot'a-das	Dry'mus
<i>Do-mit'i-an</i>	Do'to	Dry'o-pe
(Eng.)	Do'tus	Dry-o-pe'i-a, 5
Dom-i-til'la	Dox-an'der	Dry'o-pes
Do-mit'i-us, 10	Dra-ca'nus	Dry'o-pis, and
Do-na'tus	Dra'co	Dry-op'i-da
Don-i-la'us	Dra-con-ti'das	Dry'ops
Do-nu'ca	Dra'cus	Dryp'e-tis
Do-ny'sa	Dran'ces	Du-ce'ti-us, 10
Do-rac'te	Dran-gi-a'na, 7	Du-il'li-a
Do'res	Dra'pes	Du-il'li-us Ne'pos
Dor-i-ca, 4, 7	Drep'a-na, and	Du-lich'i-um
Dor'i-cus	Drep'a-num	Dum'no-ris
Do-ri-en'ses	Drim'a-chus	Du'nax
Dor'i-las	Dri-op'i-des	Du-ra'ti-us, 10
Dor-i-la'us	Dri'os	Du'ri-us
Do'ri-en	Dro'i, 3	Du-ro'ni-a
Do'ris	Dro-mæ'us	*Du-ro'ni-us
Do-ris'cus	Dron'gy-lus	Du-um'vi-ri, 4
Do'ri-um	Drop'i-ci, 4	Dy-a-gon'das
Do'ri-us	Dro'pi-on	Dy-ar-den'ses
Do-ros'to-rum	Dru-en'ti-us, and	Dy'mæ
Dor-sen'nus	Dru-en'ti-a, 10	Dy-mæ'i, 3
Dor'so	Dru'ge-ri, 3	Dy'mas
Do'rus	Dru'i-dæ	Dym'nus
Do-ry'a-sus, 6	<i>Dru'ids</i> (Eng.)	Dy-nam'e-ne
Do-ry'clus	Dru-sil'la Liv'i-a	Dyn-sa'te
Dor-y-læ'um, and	Dru'so	Dy'ras, 6
Dor-y-læ'us	Dru'sus	Dy-ras'pes
Dor'y-las	Dry'a-des	Dyr-rach'i-um
Dor-y-la'us	<i>Dry'ads</i> (Eng.)	Dy-sau'les
Do-rys'sus	Dry-an-ti'a-des	Dys-ci-ne'tus
Dos'ci, 3	Dry-an'ti-des	Dy-so'rum
Do-si'a-des	Dry-mæ'a	Dys-pon'ti-i, 4
Dos-se'nus	Dry'mo	

EA

EA

EB

E'A-NES	E-ar'i-nus	Eb'do-me
E-a'nus	E-a'si-um	E-bor'a-cum

Eb-u-ro'nes
 Eb'u-sus
 Ec-a-me'da
 Ec-bat'a-na
 Ec-e-chir'i-a
Es-e-kir'i-a
 E-chec'ra-tes
E-kek'ra-tes
 Ech-e-da'mi-a, 30
 E-chel'a-tus
 E-chel'ta
 Ech'e-lus
 E-chem'bro-tus
 E-che'mon
 Ech'e-mus
 Ech-e-ne'us
 Ech'e-phron
 E-chep'o-lus
 E-ches'tra-tus
 E-chev-e-then'ses
 E-chid'na
 Ech-i-do'rus
 E-chin'a-des
 E-chi'non
 E-chi'nus
 Ech-i-nus'sa
 E-chi'on, 29
 Ech-i-on'i-des
 Ech-i-o'ni-us
 Ech'o
 E-des'sa, E-de'sa
 E-dis'sa
 E'don
 E-do'ni, 3
 E-dyl'i-us
 E-e'ti-on, 10
 E-gel'i-das
 E-ge'ri-a

E-ges-a-re'tus
 Eg-e-si'nus
 E-ges'ta
 Eg-na'ti-a, 10
 Eg-na'ti-us, 10
 E-jo'ne-us
 E-i'on, 26
 E-i'o-nes
 E-i-o'ne-us
 El-a-bon'tas
 E-læ'a
 E-læ'us
 El-a-ga-ba'lus, or
 El-a-gab'a-lus
 El-a-i'tes
 E-la'i-us
 El-a-phi-æ'a
 El'a-phus
 El-a-phe-bo'li-a
 El-ap-to'ni-us
 E-la'ra
 * El-a-te'a
 E-la'tus
 E-la'ver
 E'le-a
 † E'le-as
 E-le-a'tes
 E-lec'tra
 E-lec'træ
 E-lec'tri-des
 E-lec'try-on
 E-le'i
 El-e-le'us
 E'le-on
 El-e-on'tum
 El-e-phan'tis
 El-e-phan-top'h'a-gi
 El-e-phe'nor

El-e-po'rus
 E'le-us
 E-leu'chi-a
 El-eu-sin'i-a, 22
 E-leu'sis
 E-leu'ther
 E-leu'the-ræ
 El-eu-the'ri-a
 E-leu'tho
 E-leu'ther-o-
 Cil'i-ces
 E-lie'i-us, 10, 24
 El-i-en'sis, and
 E-li'a-ca
 El-i-me'a
 E'lis
 El-is-pha'si-i, 4
 E-lis'sa
 El-lo'pi-a
 E-lis'sus
 E-lo'rus
 E'los
 El-pe'nor
 El-pi-ni'ce
 El-u-i'na
 E'ly-ces
 El-y-ma'is
 E'ly-mi, 3
 E'ly-mus
 E'ly-rus
 E-lys'i-um
 E-ma'thi-a
 E-ma'thi-or
 Em'ba-tum
 Em-bo-li'ma
 E-mer'i-ta
 E-mes'sa, and
 E-mis'sa

* [In the Greek *El-a-tei'a*, see the note on Cadmea.]

† P. 40 in Ciceron.

Em-me'li-us
 E-mo'da
 E-mo'dus
 Em-ped'o-cles
 Em-pe-ra'mus
 * Em-pi'ri-cus
 Em-po'clus
 Em-po'ri-a
 Em-pu'sa
 En-cel'a-dus
 En-chel'e-æ, 12
 En'de-is
 En-de'ra
 En-dym'i-on
 E-ne'ti
 En-gy'um
 En-i-en'ses
 En-i-o'pe-us
 E-nip'e-us
 E-nis'pe, 8
 En'na
 En'ni-a
 En'ni-us
 En'no-mus
 En-nos-i-gæ'us
 En'o-pe
 E'nops
 E'nos
 En-no-sich'thon
 E-not-o-cœ'tæ
 En-tel'la
 En-tel'lûs
 En-y-a'li-us
 E-ny'o, 6
 E'o-ne
 E'os
 E-o'us
 E-pa'gris

E-pam-i-non'das
 Ep-an-tel'i-i, 4
 E-paph-ro-di'tus
 Ep'a-phus
 Ep-as-nac'tus
 E-peb'o-lus
 E-pe'i, 3
 E-pe'us
 Eph'e-sus
 Eph'e-tæ
 Eph-i-al'tes
 Eph'o-ri, 3
 Eph'o-rus
 Eph'y-ra, and
 Eph'y-re
 Ep-i-cas'te
 Ep-i-cer'i-des
 Ep-i-cha'i-des
 E-pich'a-ris
 Ep-i-char'mus
 Ep'i-cles
 Ep-i-cl'i-des
 E-pic'ra-tea
 Ep-ic-te'tus
 Ep-i-cu'rus
 E-pic'y-des, 24
 Ep-i-dam'nus
 Ep-i-daph'ne
 E-pi-dau'ri-a
 Ep-i-dau'rus
 E-pid'i-us
 Ep-i-do'tæ
 E-pig'e-nes
 E-pig'e-us
 E-pig'o-ni, 3
 E-pig'o-nus
 E-pi'i, and E-pe'i
 E-pil'a-ris

Ep-i-mel'i-des
 E-pim'e-nes
 Ep-i-men'i-des
 Ep-i-me'the-us
 Ep-i-me'this
 † E-pi-nom'i-des
 E-pi'o-chus, 12
 E-pi'o-ne, 8
 E-piph'a-nes
 Ep-i-pha'ni-us
 E-pi'rus
 E-pis'tro-phus
 E-pit'a-des
 E'pi-um
 Ep'o-na
 E-po'pe-us
 Ep-o-red'o-rix
 Ep'u-lo
 E-pyt'i-des
 Ep'y-tus
 E-qua-jus'ta
 E-quit'o-lus
 E-quir'i-a
 E-quo-tu'ti-cum
 Er'a-con
 E-ræ'a
 Er-a-si'nus
 Er-a-sip'pus
 Er-a-sis'tra-tus
 Er'a-to
 Er-a-tos'the-nes
 Er-a-tos'tra-tus
 E-ra'tus
 Er-bes'sus
 Er'e-bus
 E-rech'the-us
 E-rem'ri, 3
 E-re'mus

* Empiricus (Sextus). Vide Pearce in Cicer. p. 20.

† De Orat. Not. 242.

Er-e-ne'a
 E-res'sa
 E-rech'thi-des
 E-re'sus
 E-re'tri-a
 E-re'tum
 Er-eu-tha'li-on, 29
 Er-ga-ne
 Er-gen'na
 Er-gi-as
 Er-gi'nus
 Er-gin'us
 Er-i-boe'a
 E-rib'o-tes
 Er-i-ce'tes
 E-rich'tho
 Er-ich-tho'ni-us
 Er-i-cin'i-um
 Er-i-cu'sa
 * E-rid'a-nus
 E-rig'o-ne
 E-rig'o-nus
 Er-i-gy'us
 E-ri'l'us
 E-rin'des
 E-rin'na
 E-rin'nys
 E-ri'o-pis
 E-riph'a-nis
 E-riph'i-das
 Er-i-phy'le
 E'ris
 Er-i-sich'thon

Er'i-thus
 E-rix'o
 E-ro'chus
 E-ro'pus, and
 Æro'pas
 E'ros
 E-ros'tra-tus
 E-ro'ti-a, 10
 Er-ru'ca
 Er'se
 Ery-mas
 Er'xi-as
 E-ryb'i-um
 Er-y-ci'na
 Er-y-man'this
 Er-y-man'thus
 E-rym'næ
 E-rym'ne-us
 Er'y-mus
 † Er-y-the'a
 Er-y-thi'ni, 4
 Er-y-thræ
 Er-y-thra
 E-ryth'ri-on
 E-ryth'ros
 E'ryx
 E-ryx'o
 E-ser'nus
 Es-quil'i-æ
 Es-qui-li'nus
 Es-sed'o-nos
 Es'su-i, 3
 Es'u-la

Es-ti-ai'a, 7
 Et-e-ar'chus
 E-te'o-cles
 E-te'o-clus
 Et-e-o-ore'tæ
 E-te'o-nos
 E-te'o-ne-us
 Et-e-o-ni'cus, 30
 E-te'si-æ, 11
 E-tha'li-on, 29
 E-the'le-um
 Eth'o-da
 E-the'mon
 E'ti-as, 10
 E'tis
 E-tru'ri-a
 Et'y-lus
 E-vad'ne
 Ev'a-ges
 E-vag'o-ras
 E-vag'o-re
 E'van
 E-van'der
 E-van'ge-lus
 Ev-an-gor'i-des
 E-van'thes
 E-var'chus
 E'vas
 E'vax
 Eu'ba-ges
 Eu-ba'tas
 Eu'bi-us
 Eu-boe'a, 7

* *Eridanus*.—Alpheus and *Eridanus* the strong,
That rises deep; and stately rolls along.

COOKE'S *Hesiod. Theog.* v. 520.

† *Erythea*.—Chrysaor, Love the guide, Callirœ led,
Daughter of Ocean, to the genial bed,
Whence Geryon sprung, fierce with his triple head;
Whom Hercules laid breathless on the ground
In *Erythea*, which the waves surround.

COOKE'S *Hesiod. Theog.* vi. 523.

Eu-bo'i-cus	Ev-e-phe'nus	Eu-no'mi-a
Eu'bo-te	Ev'e-res	Eu'no-mus
Eu'bo-tes	E-ver'ge-tæ	Eu'nus
Eu-bu'le, 8	E-ver'ge-tes	Eu'ny-mos
Eu-bu'li-des	Eu-ga'ne-i, 3	Eu'o-ras
Eu-bu'lus	Eu-ge'ni-a, 20	Eu-pa'gi-um
Eu-ce'rus	Eu-ge'ni-us	Eu-pal'a-mon
Eu-che'nor	Eu'ge-on	Eu-pal'a-mus
Eu'chi-des	Eu-hem'e-rus	Eu'pa tor
Eu-chi'des	Eu'hy-drum	Eu-pa-to'ri-a
* <i>Euclid</i> (Eng.)	Eu'hy-us	Eu-pe'i'thes
Eu'clus	E-vip'pe, 8	Eu'pha-es
Eu'cra-te	E-vip'pus	Eu-phan'tus
Eu'cra-tes	Eu-lim'e-ne	Eu-phe'me
Eu'cri-tus	Eu-ma'chi-us, 12	Eu-phe'mus
Euc-te'mon	Eu-mæ'us	Eu-phor'bus
Euc-tre'si-i, 4	Eu-me'des	Eu-pho'ri-on
Eu-dæ'mon	Eu-me'lis	Eu-phra'nor
Eu-dam'i-das	Eu-me'lus	Eu-phra'tes
Eu'da-mus	Eu'me-lus (King)	Eu'phron
Eu-de'mus	† Eu'me-nes	Eu-phros'y-ne
Eu-do'ci-a	Eu-me'ni-a	Eu-phu'es
Eu-doc'i-mus	Eu-men'i-des	Eu-plæ'a, or
Eu-do'ra	Eu-me-nid'i-a	Eu-plæ'a
Eu-do'rus	Eu-me'ni-us	Eu'po-lis
Eu-dox'i-a	Eu-mol'pe	Eu-pom'pus
Eu-dox'us	Eu-mol'pi-dæ	Eu-ri-a-nas'sa
E-vel'thon	Eu-mol'pus	Eu-rip'i-des
Eu-e-mer'i-das	Eu-mon'i-des	Eu-ri'pus
E-vem'e-rus	Eu-næ'us	Eu-ro'mus
E-ve'nus	Eu-na'pi-us	Eu-ro'pa, 7

* [The name in the English form is applied only to the author of the *Elements of Geometry*.]

† *Eumenes*.—It is not a little surprising that so elegant a writer as Hughes should, throughout the whole tragedy of the *Siege of Damascus*, accent this word on the penultimate syllable; especially as there is not a single proper name of more than two syllables in the Greek or Latin languages of this termination which has the penultimate syllable long.—Lee has done the same in the tragedy of *Alexander*, which would lead us to suppose there is something naturally repugnant to an English ear in the antepenultimate accentuation of these words, and something agreeable in the penultimate.

Eu-ro-pæ'us
 Eu'rops
 Eu'ro-pus
 Eu-ro'tas
 Eu-ro'to
 Eu'rus
 Eu-ry'a-le, 8
 Eu-ry'a-lus
 Eu-ryb'a-tes
 Eu-ryb'i-a
 Eu-ry-bi'a-des
 Eu-ryb'i-us
 Eu-ry-cle'a
 Eu'ry-cles
 Eu-ry-clí-des
 Eu-ryc'ra-tes
 Eu-ry-crat'i-das
 Eu-ryd'a-mas
 Eu-ryd'a-me
 Eu-ry-dam'i-das
 Eu-ryd'i-ce
 Eu-ry-ga'ni-a
 Eu-ry'le-on
 Eu-ryl'o-chus
 Eu-rym'a-chus

Eu-rym'e-de
 Eu-rym'e-don
 Eu-rym'e-nes
 Eu-ryn'o-me
 Eu-ryn'o-mus
 Eu-ry'o-ne
 Eu'ry-pon
 Eu-ryp'y-le
 Eu-ryp'y-lus
 Eu-rys'the-nes
 Eu-rys'then'i-dæ
 Eu-rys'the-us
 Eu'ry-te
 Eu-ryt'e-æ
 Eu-ryt'e-le
 Eu-ryth'e-mis
 Eu-ryth'i-on, and
 Eu-ryt'i-on, 11
 Eu'ry-tus
 Eu'ry-tis
 Eu-se'bi-a
 Eu-se'bi-us
 Eu'se-pus
 Eu-sta'thi-us
 Eu-sto'li-a

Eu-sto'li-us
 Eu-tæ'a, 7
 Eu-tel'i-das
 Eu-ter'pe
 * Eu-tha'li-a
 Eu-tha'li-us
 Eu-thyc'ra-tes
 Eu-thy-de'mus
 Eu-thy'mus
 Eu-trap'e-lus
 Eu-tro'pi-a
 Eu-tro'pi-us
 Eu'ty-ches
 Eu-tych'i-de
 Eu-tych'i-des
 Eu'ty-phron
 Eu-xan'thi-us
 Eux'e-nus
 † Eu-xi'nus
 Pon'tus
 Eu-xip'pe
 Ex-a'di-us
 Ex-æ'thes
 Ex-ag'o-nus
 Ex-om'a-træ

FA

FA

FA

Fab'A-RIS
 Fa'bi-a, 7
 Fa-bi-a'ni, 3
 Fa'bi-i, 4
 Fa'bi-us

Fab-ra-te'ri-a
 Fa-bric'i-us, 24
 Fa-bul'la
 Fa'dus
 Fæs'u-læ

Fal-cid'i-a
 Fa-le'ri-i, 4
 Fal-e-ri'na
 Fa-lér'nus
 Fa-lis'ci, 3

* *Euthalia*.—Labbe observes, that this word does not come from the muse *Thalia*, as some suppose, but from the masculine *Euthalius*, as *Eulatia*, *Eumenia*, *Eustolia*, *Eutropia*, *Emmelia*, &c. which are professedly accented on the antepenultimate.—See Rule 29.

† [At first this sea was called Ax-i'nus from a neg. and ξένος, a stranger, because the inhabitants were unfriendly to those who visited them. Subsequently the privative particle was removed, and ευ, which signifies *favourable*, placed in its stead.]

Fa-lis'cus	Fi-cul'ne-a	† For-tu-na-ti-a'
Fa'ma	Fi-de'na	nus
Fan'ni-a	Fi-de'næ	For'u-li
Fan'ni-i, 4	Fi-den'ti-a	For'um Ap'pi-i
Fan'ni-us	Fídes	Fran'ci, 3
Far'fa-rus	Fi-dic'u-læ	Fre-gel'la, 7
Fas'ce-lis	Fi-gu'li-a	Fre-ge'næ
Fas-cel'li-na	Fim'bri-a	Fren-ta'ni, 3
Fau-cu'i-a	Fir'mi-us	Frig'i-dus
Fa-ven'ti-a, 10	Fis-cel'lus	Fris'i-i, 4
Fa-ve'ri-a	Fla-cel'li-a	Fron'ti-nus
Fau'la	Flac'cus	Fron'to
Fau'na	Fla-cil'la Æ'li-a	Fru'si-no
Fau-na'li-a	Fla-min'i-a	Fu-ci'na
Fau'ni, 3	Fla-min'i-us, or	Fu-ci'nus
Fau'nus	Flam-i-ni'nus	Fu-fid'i-us
Fa'vo	Fla'vi-a	Fu'fi-us Gem'i-nus
Fau'sta	Fla-vi-a'num	Ful-gi-na'tes
Fau-sti'na, 3	Fla-vin'i-a	Ful-gi'nus
Fau-sti-tas	Fla-vi-ob'ri-ga	Ful'li-num, and
Fau'stu-lus	Fla'vi-us	Ful'gi-num
Faus'tus	Flo'ra	Ful'vi-a
Feb'ru-a	Flo-ra'li-a	Ful'vi-us
Fec-i-a'les	Flo'rus	Fun-da'nus
Fel'gi-nas	Flo-ri-a'nus	Fun'di, 3
Fen-es-tel'la	Flu-o'ni-a	Fu'ri-a
Fe-ra'li-a	Fo'li-a	Fu'ri-æ
Fer-en-ta'num and	Fon-te'i-a, 5	Fu'ri-i, 4
Fe-ren'tum	Fon-te'i-us Cap'i-	Fu-ri'na
Fe-re'tri-us	to	Fu-ri'næ
Fe-ro'ni-a	For'mi-æ	Fu'ri-us
Fes-cen'ni-a	For-mi-a'num	Fur'ni-us
* Fes-cen-ni'nus	For'nax	Fus'cus
Fes'tus	For-tu'na	Fu'si-a, 11
Fi-bre'nus	For-tu-na'tus	Fu'si-us, 10

* *Fescenninus*.—Hor.

† *Fortunatianus*.—(Not. in Cicer. p. 20.)

Ga-bi'na
 Ga-bin'i-a
 Ga-bin-i-a'nus, 20
 Ga-bin'i-us
 Ga'des, and
 Gad'i-ra
 Gad-i-ta'nus
 Gæ-sa'tæ
 Gæ-tu'li-a
 * Ga'ius
 Ge-tu'li-cus
 Ga-la'bri-i, 4
 Gal-ac-to-ph'a-gi,
 3
 Ga-læ'sus
 Ga-lan'this
 Gal'a-ta, 7
 Gal'a-tæ
 Gal-a-tæ'a, and
 Gal-a-thæ'a
 Ga-la'ti-a, 10
 Ga-lax'i-a
 Gal'ba
 Ga-le'nus
 Ga-le'o-læ
 Ga-le'ri-a
 Ga-le'ri-us
 Ga-le'sus
 Gal-i-læ'a
 Ga-lin-thi-a'di-a
 Gal'li, 3
 Gal'li-a
 Gal-li-ca'nus
 Gal-li-e'nus
 Gal-li-na'ri-a
 Gal-lip'o-lis
 Gal-lo-græ'ci-a
 Gal-lo'ni-us

Gal'lus
 Ga-max'us
 Ga-me'li-a
 Gan-da-ri'tæ
 Gan'ga-ma
 Gan-gar'i-dæ
 Gan'ges
 Gan-nas'cus
 Gan-y-me'de
 Gan-y-me'des
Gan'y-mede
 (Eng.)
 Ga-ræ'i-cum
 Gar-a-man'tes
 Gar-a-man'tis
 Gar'a-mas
 Gar'a-tas
 Ga-re'a-tæ
 Ga-re-ath'y-ra
 † Gar-ga'nus
 Gar-ga'phi-a
 Gar'ga-ra, 7
 Gar'ga-ris
 Ga-ril'i-us
 Gar-git'ti-us
 Gar-i'tes
 Ga-rum'na
 Gas'tron
 Gath'e-æ, 4
 Ga-the'a-tas
 Gau'lus, Gau'le-on
 Gau'rus
 Ga'us, Ga'os
 Ge-ben'na, 9
 Ge-dro'si-a, 11
 Ge-ga'ni-i, 4
 Ge'la
 Ge-la'nor

Gel'li-a
 Gel'li-as
 Gel'li-us
 Ge'lo, Ge'lon
 Ge'lo-i, 3
 Ge-lo'nes, Ge-lo'
 ni
 Ge'los
 Ge-min'i-us
 Gem'i-nus
 Ge-na'bun
 Ge-nau'ni
 Ge-ne'na
 Ge-ni'sus
 Ge'ni-us
 Gen'se-ric
 Gen'ti-us, 10
 Gen'u-a
 Ge-nu'ci-us, 10
 Ge-nu'sus
 Ge-nu'ti-a, 11
 Ge-or'gi-ca
Geor'gics (Eng.)
 Ge-phy'ra
 Ge-phy'ræ-i, 3
 Ge-ra'ni-a
 Ge-ran'thræ
 Ge-res'ti-cus
 Ger'gi-thum, 9
 Ger-go'bi-a
 Ge'ri-on
 Ger-ma'ni-a
 Ger-man'i-cus
 Ger-ma'ni-i, 4
 Ge-ron'thræ
 Ger'rhæ
 Ge'rus, and
 Ger'rhus

* *Gaius*.—(Cic. De Orat.)

† *Garganus*.—And high *Garganus*, on the Apulian plain,
Is mark'd by sailors from the distant main.

Ge'ry-on, 9, and
 Ge-ry'o-nes
 Ges'sa-tæ
 Ges'sus
 Ge'ta, 9
 Ge'tæ
 Ge-tu'li-a
 Gi-gan'tes
 Gi-gar'tum
 Gi'gis
 Gil'do
 Gil'lo
 Gin-da'nes
 Gin'des
 Gin'ge
 Gin-gu'num
 Gip'pi-us
 Gis'co
 Gla-di-a-to'ri-i, 4
 Gla'nis
 Glaph'y-re, and
 Glaph'y-ra
 Glaph'y-rus
 Glau'ce
 * Glau'ci-a
 Glau-cip'pe
 Glau-cip'pus
 Glau'con
 Glau-con'o-me
 Glau-co'pis
 Glau'cus
 Glau'ti-as
 Gli'con
 Glis'sas

Glyc'e-ra
 Gly-ce'ri-um
 Gly'con
 Glym'pes
 Gna'ti-a, 13, 10
 Gni'dus
 Gnos'si-a, 10
 Gnos'sis
 Gnos'sus
 Gob-a-nit'i-o, 10
 Go'bar
 Gob'a-res
 Gobry-as
 Gol'gi
 Gom'phi
 Go-na'tas
 Go-ni'a-des
 Go-nip'pus
 Go-noes'sa
 Go-nus'sa
 Gor-di-a'nus
 Gor-di-um
 Gor-di-us
 Gor-ga'sus
 Gor'ge, 8
 Gor'gi-as
 Gor'go
 Gor'go-nes
 Gor-go'ni-a
 Gor-go'ni-us
 Gor-goph'o-ne
 Gor-goph'o-ra
 Gor'gus
 Gor-gyth'i-on

Gor'tu-æ
 Gor'tyn
 Gor-ty'na
 Gor-tyn'i-a
 Gor'tys
 Got'thi, 3
 Grac'chus, 12
 Gra-di'vus
 Græ'ci, 3
 Græ'ci-a, 11
 Græ'ci-a Magna
 Græ-ci'nus
 Græ'cus
 Gra'i-us
 † Gra-ni'cus, or
 Gran'i-cus
 Gra'ni-us
 Gra'ti-æ, 10
 Gra'ti-a'nus
 Gra-tid'i-a
 † Gra-ti-di-a'nus
 Gra'ti-on, 11
 Gra'ti-us, 10
 Gra'vi-i, 4
 Gra-vis'cæ
 Gra'vi-us
 Gre-go'ri-us
 Grin'nes
 Gro'phus
 Gryllus
 Gry-ne'um
 Gry-ne'us
 Gry-ni'um
 Gy'a-rus, and

* *Glaucia*.—C. Servilius. Vide not. in De Orat. p. 177.

† *Granicus*.—As Alexander's passing the river *Granicus* is a common subject of history, poetry, and painting, it is not wonderful that the common ear should have given into a pronunciation of this word more agreeable to English analogy than the true classical accent on the penultimate syllable. The accent on the first syllable is now so fixed, as to make the other pronunciation savour of pedantry. See *Andronicus*.

‡ *Gratidianus*.—(De Orat. 197.)

Gy'a-ros
 Gy'as
 Gy-gæ'us
 Gy'ge
 Gy'ges, 9, or Gy'es
 Gy-lip'pus

Gym-na'si-a, 11
 Gym-na'si-um, 11
 Gym-ne'si-æ, 11
 Gym'ne-tes
 Gym-nos-o-phiss'
 tæ

Jim-nos'o-phists
 (Eng.) 9
 Gy-næ'ce-as
 Gyn-æ-co-thœ'nas
 Gyn'des
 Gy-the'um

HA

HA

HE

HA'BIS
 Ha-dri-a-nop'o-lis
 Ha-dri-a'nus, 23
 Ha-dri-at'i-cum
 Hæ'mon
 Hæ-mo'ni-a
 He'mus
 Ha'ges
 Hag'no
 Hag-nag'o-ra
 Ha-læ'sus, and
 Ha-le'sus
 Hal'a-la
 Hal-cy'o-ne, 8
 Ha'les
 Ha-le'si-us, 11
 Ha'li-a
 Ha-li-ac'mon, 21
 Ha-li-ar'tus, 21
 Hal-i-car-nas'sus
 Ha-lic'y-æ, 11, 24
 Ha-li'e-is
 Ha-lim'e-de
 Hal-ir-rho'ti-us, 10
 Hal-i-ther'sus
 Ha'li-us, 20
 Hal-i-zo'nes, 21
 Hal'mus
 Hal-my-des'sus
 Ha-loc'ra-tes

Ha-lo'ne
 Hal-on-ne'sus
 Ha-lo'ti-a, 10
 Ha-lo'tus
 Ha'lus
 Hal-y-æ'tus
 Hal-y-at'tes
 Ha'lys
 Ha-lyz'i-a, 11
 Ham-a-dry'a-des
 Ha-max'i-a
 Ha-mil'car
 Ham'mon
 Han'ni-bal
 Har'ca-lo
 Har-ma-te'li-a
 Har'ma-tris
 Har-mil'lus
 Har-mo'di-us
 Har-mo'ni-a
 Har-mon'i-des
 Har'pa-gus
 Har-pal'i-ce
 Har-pa'li-on
 Har'pa-lus
 Har-pal'y-ce, 8
 Har-pal'y-cus
 Har'pa-sa
 Har'pa-sus
 Har-poc'ra-tes

Har-py'i-æ, 4
Har'pies (Eng.)
 Ha-ru'spex
 Has'dru-bal
 Ha-te'ri-us
 Hau'sta-nes
 Heb'do-le
 He'be, 8
 He-be'sus
 He'brus
 Hec'a-le
 Hec-a-le'si-a
 Hec-a-me'de
 Hec-a-tæ'us
 Hec'a-te, 8
Hec'ate (Eng.)
 Hec-a-te'si-a, 11
 Hec-a-tom-bo'i-a
 Hec-a-tom-pho'
 ni-a
 Hec-a-tom'po-lis
 Hec-a-tom'py-los
 Hec'tor
 Hec'u-ba
 Hed'i-la
 He-don'a-cum
 Hed'u-i, 3
 He-dym'e-les
 He-gel'o-chus
 *He-ge'mon

* *Hegemon*.—Gouldman and Holyoke accent this word on the antepenultimate syllable, but Labbe and Lempriere more classically on the penultimate.

Heg-e-si'nus
 Heg-e-si'a-nax
 He-ge'si-as
 Heg-e-sil'o-chus
 Heg-e-sin'o-us
 Heg-e-sip'pus
 Heg-e-sip'y-le
 Heg-e-sis'tra-tus
 Heg-e-tor'i-des
 Hel'e-na, 7
 He-le'ni-a
 He-le'nor
 Hel'e-nus
 He-ler'ni Lu'cus
 He-li'a-des
 He-li-as'tæ
 Hel-i-ca'on
 Hel'i-ce
 Hel'i-con
 Hel-i-co-ni'a-des
 Hel-i-co'nis
 He-li-o-do'rus, 21
 *He-li-o-ga-ba'
 lus
 He-li-op'o-lis
 He-lis'son
 He'li-us
 He-lix'us
 Hel-lan'i-ce
 Hel-lan'i-cus
 Hel-la-noc'ra-tes
 Hel'las
 Hel'le, 8

Hel'len
 Hel-le'nes
 Hel-le-spon'tus
 Hel-lo'pi-a
 Hel-lo'ti-a, 10
 He-lo'ris
 He-lo'rum, and
 He-lo'rus
 He'los
 He-lo'tæ, and
 He-lo'tes
 Hel-ve'ti-a, 10
 Hel-ve'ti-i, 4
 Hel'vi-a
 Hel'vi-i, 4
 Hel-vi'na
 Hel'vi-us Cin'na
 He'lum
 Hel'y-mus
 He-ma'thi-on
 He-mith'e-a
 He'mon
 He'mus
 Hen'e-ti, 3
 He-ni'o-chi, 3
 He-phæs'ti-a
 He-phæs'ti-i, 4
 He-phæs'ti-o
 He-phæs'ti-on, 11
 Hep-ta-pho'nos
 Hep-tap'o-lis
 Hep-tap'y-los
 He'ra, 7

Her-a-cle'a
 Her-a-cle'i-a
 He-rac'le-um
 He-rac-le-o'tes
 Her-a-cli'dæ
 Her-a-cli'dis
 Her-a-cli'des
 †Her-a-cli'tus
 He-rac'li-us
 He-ræ'a
 He-ræ'um
 Her-bes'sus
 Her-ce'i-us
 Her-cu-la'ne-um
 Her'cu-les
 Her-cu'le-um
 Her-cu'le-us
 Her-cy'na
 Her-cyn'i-a
 Her-do'ni-a
 Her-do'ni-us
 He-ren'ni-us, Se-
 ne'ci-o
 He're-us
 He-ril'lus
 Her'i-lus
 Her'ma-chus
 Her'mæ
 Her-mæ'a
 Her-mæ'um
 Her-mag'o-ras
 Her-man-du'ri
 Her-man'ni

* *Heliogabalus*.—This word is accented on the penultimate syllable by Labbe and Lempriere; but in my opinion more agreeably to the general ear by Ainsworth, Gouldman, and Holyoke, on the antepenultimate.

† *Heraclitus*.—This name of the weeping philosopher is so frequently contrasted with that of Democritus, the laughing philosopher, that we are apt to pronounce both with the same accent; but all our prosodists are uniform in giving the antepenultimate accent to the latter, and the penultimate to the former word.

Her-maph-ro-di'
tus

Her-ma-the'na

Her-me'as

Her-me'i-as

Her'mes

Her-me-si'a-nax

Her-mi'as

Her-min'i-us

Her-mi'o-ne

Her-mi'o-ni-æ

Her-mi-on'i-cus

Si'nus

Her-mip'pus

Her-moc'ra-tes

Her-mo-do'rus

Her-mog'e-nes

Her-mo-la'us

Her-mo-ti'mus

Her-mun-du'ri

Her'mus

Her'ni-ci, 4

He'ro

He-ro'des

He-ro-di-a'nus, 21

He-ro'di-an, Eng.

He-rod'i-cus

He-rod'o-tus

Her'o-es

He-ro'is

He'ron

He-roph'i-la

He-roph'i-lus

He-ros'tra-tus

Her'pa

Her'se

Her-sil'i-a

Her'tha, and

Her'ta

Her'u-li

He-sæ'nus

He-si'o-dus

He'she-od Eng. 10

He-si'o-ne

Hes-pe'ri-a

Hes-per'i-des

Hes'pe-ris

Hes-per'i-tis

Hes'pe-rus

Hes'ti-a

Hes-ti-æ'a, 7

He'sus

He-sych'i-a

He-sych'i-us

He-tric'u-lum

He-tru'ri-a

Heu-rip'pa

Hex-ap'y-lum

Hi-ber'ni-a, and

Hy-ber'ni-a

Hi-bril'des

Hic-e-ta'on, 24

Hic-e-ta'on

Hi-ce'tas

Hi-emp'sal

Hi'e-ra

Hi-e-rap'o-lis

Hi'e-rax

Hi'e-ro

Hi-e-ro-ce'pi-a

Hi-er'o-cles

Hi-e-ro-du'lum

Hi-er-om'ne-mon

Hi-e-ro-ne'sos

Hi-e-ron'i-ca, 30

Hi-er-on'i-cus

Hi-e-ron'y-mus

Hi-e-roph'i-lus

Hi-e-ro-sol'y-ma

Hig-na'ti-a Vi'a

Hi-la'ri-a

Hi-la'ri-us

Hi-mel'la

Him'e-ra

Hi-mil'co

Hip-pag'o-ras

Hip-pal'ci-mus

Hip'pa-lus

Hip-par'chi-a, 12

Hip-par'chus

Hip-pa-ri'nus

Hip-pa'ri-on

Hip'pa-sus

Hip'pe-us

Hip'pi, 3

Hip'pi-a

Hip'pi-as

Hip'pis

Hip'pi-us

Hip'po

Hip-pob'o-tes

Hip-pob'o-tus

Hip-po-Cen-tau'ri

Hip-poc'o-on

Hip-po-cor-ys'tes

Hip-poc'ra-tes

Hip-po-cra'ti-a, 11

*Hip-po-c're-ne, 7

* *Hippocrene*.—Nothing can be better established than the pronunciation of this word in four syllables, according to its original; and yet such is the licence of English poets, that they not unfrequently contract it to three. Thus COOKE, *Hesiod. Theog.* v. 9:—

Hip-pod'a-mas	Hip-pu'ris	Ho'ræ
Hip-pod'a-me	Hip'pus	Hor-a-pol'lo
Hip-po-da-mi'a, 30	Hip'si-des	Ho-ra'ti-us
Hip-pod'a-mus	Hi'ra	<i>Hor'ace</i> (Eng.)
Hip-pod'i-ce	Hir-pi'ni, 4	Hor'ci-as, 10
Hip-pod'ro-mus	Hir-pi'nus, Q.	Hor-mis'das
Hip'po-la	Hir'ti-a, 10	Ho-ra'tus
Hip-pol'o-chus	Hir-ti'us Aulus	Hor-ten'si-a, 10
Hip-pol'y-te, 8	Hir'tus	Hor-ti'num
Hip-pol'y-tus	His'bon	Hor-ten'si-us, 10
Hip-pom'a-chus	His-pa'ni-a	Hor-to'na
Hip-pom'e-don	His-pel'lum	Ho'rus
Hip-pom'e-ne	His'po	Hos-til'i-a
Hip-pom'e-nes	His-pul'la	Hos-til'i-us
Hip-po-mol'gi	His-tas'pes	Hun-ne-ri'cus
Hip'pon, and	His'ter Pa-cu'vi-us	Hun-ni'a-des
Hip'po	His-ti-æ'a	Hy-a-cin'thi-a
Hip-po'na	His-ti-æ'o-tis	Hy-a-cin'thus
Hip-po'nax	His-ti-æ'us	Hy-a-des
Hip-po-ni'a-tes	His'tri-a	Hy-ag'nis
Hip-po'ni-um	Ho'di-us	Hy-a-la
Hip-pon'o-us	Hol'o-cron	Hy-am'po-lis
Hip-pop'o-des	Ho-me'rus	Hy-an'thes
Hip-pos'tra-tus	<i>Ho'mer</i> (Eng.)	Hy-an'tis
Hip-pot'a-des	Hom'o-le	Hy-ar'bi-ta
Hip-po-tas, or	Ho-mo'le-a	Hy'as
Hip'po-tes	Hom-o-lip'pus	Hy'bla
Hip-poth'o-e	Hom-o-lo'i-des	*Hy-bre'as, or
Hip-poth'o-on	Ho-mon-a-den'ses	Hyb're-as
Hip-poth'o-on'tis	Ho-no'ri-us	Hy-bri'a-nes
Hip-poth'o-us	Ho'ra	Hyc'ca-ra
Hip-po'ti-on, 11	Ho-rac'i-tæ, 24	Hy'da, and Hy'de

And now to *Hippocrene* resort the fair;
Or, Olmius, to thy sacred spring repair.

And a late translator of the *Satires* of Persius, Dr. Brewster,
Never did I so much as sip,
Or wet with *Hippocrene* a lip.

This contraction is inexcusable, as it tends to embarrass pronunciation, and lower the language of poetry.

* *Hybreas*.—Lempriere accents this word on the penultimate syllable; but Labbe, Gouldman, and Holyoke, more properly, on the antepenultimate.

Hyd'a-ra
 Hy-dar'nes
 Hy-das'pes
 Hy'dra
 Hy-dra'mi-a, 30
 Hy-dra-o'tes
 Hy-droch'o-us
 Hy-dro-pho'ri-a
 Hy'drus
 Hy-dru'sa
 Hy'e-la
 Hy-emp'sal
 Hy-et'tus
 Hy-ge'i-a
 Hy-gi-a'na
 Hy-gi'nus
 Hy'la, and Hy'las
 Hy-lac'i-des
 Hy-lac'tor
 Hy'læ
 Hy-læ'us
 Hy'las
 Hy'lax
 Hyl'i-as
 Hyl-la'i-cus

Hyl'lus
 Hy-lon'o-me
 Hy-loph'a-gi, 3
 Hym-e-næ'us, and
 Hy'men
 Hy-met'tus
 Hy-pæ'pa
 Hy-pæ'si-a, 11
 Hyp'a-nis
 Hyp-a-ri'nus
 Hy-pa'tes
 Hyp'a-tha
 Hy-pe'nor
 Hy-pe-ra'on
 Hy-per'bi-us
 Hyp-er-bo're-i
 Hy-pe're-a, and
 Hy-pe'ri-a
 Hyp-e-re'si-a, 11
 Hy-per'i-des
 Hy-pe'ri-on, 29
 Hyp-erm-nes'tra
 Hy-per'o-chus
 Hy-per-och'i-des
 Hy-phæ'us

Hyp'sa
 Hyp-se'a
 Hyp-se'nor
 Hyp-se'us
 Hyp-si-cra-te'a
 Hyp-sic'ra-tes
 Hyp-syp'y-le
 Hyr-ca'ni-a
 Hyr-ca'num ma're
 Hyr-ca'nus
 Hyri-a
 Hy-ri'e-us, and
 Hyr'e-us
 Hyr-mi'na
 Hyr'ne-to, and
 Hyr'ne-tho
 Hyr-nith'i-um
 Hyr'ta-cus
 Hys'i-a, 11
 Hys'pa
 Hys'sus, and
 Hys'si, 3
 Hys-tas'pes
 Hys-ti-è'us

IA

IA

IA

I'Λ
 I-ac'chus
 I-a'der
 I-a-le'mus
 I-al'me-nus
 I-al'y-sus
 I-am'be
 I-am'bli-cus

I-am'e-nus
 I-am'i-dæ
 Ja-nic'u-lum
 I-a-ni'ra
 I-an'the
 I-an'the-a
 Ja'nus
 I-ap-e-ti-on'i-des

* I-ap'e-tus
 I-a'pis
 I-a-pyg'i-a
 I-a'pyx
 I-ar'bas
 I-ar'chas, and
 Jar'chas
 I-ar'da-nus

* *Iapetus*.——Son of *Iäpetus*, o'er-snbtle, go,
 And glory in thy artful theft below.

I-as'i-des .	Ic'e-los .	I-dæ'us
I-a'si-on, 11, and	I-ce'ni	Id'a-lus
I-a'si-us	Ic'e-tas	Id-an-thyr'sus
Ja'son	Ich'næ	I-dar'nes
I'a-sus	Ich-nu'sa	I'das
I-be'ri	Ich-o-nu'phis	* Id'e-a, 28
I-be'ri-a	Ich-thy-oph'a-gi, 3	I-des'sa
I-be'rus	Ich'thys	I-dit-a-ri'sus
I'bi, 3	I-cil'i-us	Id'mon
I'bis	Ic'i-us	I-dom'e-ne, 8
Ib'y-cus	I'cos	I-dom-e-ne'us, or
I-ca'ri-a	Ic-thy-ph'a-gi	† I-dom'e-neus
I-ca'ri-us	Ic-ti'nus	I-do'the-a
Ic'a-rus	I'da	I-dri'e-us
Ic'ci-us, 10	I-dæ'a	I-du'be-da

* *Idea*.—This word, as a proper name, I find in no lexicographer but Lempriere.

The English appellative, signifying an image in the mind, has uniformly the accent on the second syllable, as in the Greek *ἰδέα* in opposition to the Latin, which we generally follow in other cases, and which, in this word, has the penultimate short, in Ainsworth, Labbe, and our best prosodists; and according to this analogy, *idea* ought to have the accent on the first syllable, and that syllable short, as the first of *idiot*. But when this word is a proper name, as the daughter of Dardanus, I should suppose it ought to fall into the general analogy of pronouncing Greek names, not by accent, but by quantity; and, therefore, that it ought to have the accent on the first syllable; and, according to our own analogy, that syllable ought to be short, unless the penultimate in the Greek is a diphthong, and then, according to general usage, it ought to have the accent.

† *Idomeneus*.—The termination of nouns in *eus* was, among the ancients, sometimes pronounced as two syllables, and sometimes, as a diphthong, in one. Thus, Labbe tells us, that *Achilleüs*, *Agyleüs*, *Pharacüs*, *Apsirteüs*, are pronounced commonly in four syllables, and *Nereüs*, *Orpheüs*, *Proteüs*, *Tereüs*, in three, with the penultimate syllable short in all; but that these words, when in verse, have generally the diphthong preserved in one syllable:

Eumenidum veluti demers videt agmina Pentheus.—VIRG.

He observes, however, that the Latin poets very frequently dissolved the diphthong into two syllables:

Naiadum cœtn, tantum non Orpheüs Hebrum

Pœnaque respectus, et nunc manet Orpheüs in te.

The best rule, therefore, that can be given to an English reader, is, to pronounce words of this termination always with the vowels separated, except an English poet, in imitation of the Greeks, should preserve the diphthong: but, in the present word, I should prefer *I-dom'e-neus* to *I-dom-e-ne'us*, whether in verse or prose.

I-du'me, and
 Id-u-me'a
 I-dy'i-a
 Jen'i-sus
 Je'ra
 Je-ro'mus, and
 Je-ron'y-mus
 Je-ru'sa-lem
 I-e'tæ
 Ig'e-ni
 Ig-na'ti-us, 10
 Il-a-i'ri
 Il'ba
 Il-e-ca'o-nes, and
 Il-e-ca-o-nen'ses
 I-ler'da
 Il'i-a, or Rhe'a
 I-li'a-ci Lu'di, 3
 I-li'a-cus
 I-li'a-des
 Il'i-as
 Il'i-on
 I-li'o-ne
 Il-i-o'ne-us, or
 * I-li'o-neus
 I-lis'sus
 I-lith-y'i-a
 Il'i-um, or
 Il'i-on
 Il-lib'e-ris
 Il-lip'u-la
 Il-li-tur'gis
 Il-lyr'i-cum
 Il'ly-ris, and

Il-lyr'i-a
 Il-lyr'i-cus Si'nus
 Il-lyr'i-us
 Il'u-a, 7
 I-lyr'gis
 I'lus
 I-man-u-en'ti-us,
 10
 † Im'a-us
 Im'ba-rus
 Im-brac'i-des
 Im-bras'i-des
 Im'bra-sus
 Im'bre-us
 Im'bri-us
 Im-briv'i-um
 Im'bros
 In'a-chi, 3, 12
 I-na'chi-a
 I-nach'i-dæ
 I-nach'i-des
 I-na'chi-um
 In'a-chus, 12
 I-nam'a-mes
 I-nar'i-me, 8
 In'a-rus
 In-ci-ta'tus
 In-da-thyr'sus
 In'di-a
 In-dig'e-tes
 In-dig'e-ti, 3
 In'dus
 I'no, 1
 I-no'a, 7

I-no'pus
 I-no'us
 I-no'res
 In'su-bres
 In-ta-pher'nes
 In-te-ram'na
 In-ter-ca'ti-a, 11
 In'u-us
 I-ny'cus
 I'o, 1
 I-ob'ates, and
 Jo-ba'tes
 I'o-bes
 Jo-cas'ta
 I-o-la'i-a
 I'o-las, or
 I-o-la'us
 I-ol'chos
 I'o-le, 1, 8
 I'on
 I-o'ne, 8
 I-o'nes
 I-o'ni-a
 I-o'pas
 I'o-pe, and Jop'pa
 I'o-phon
 Jor-da'nes
 Jor-nan'des
 I'os
 Jo-se'phus Fla'vi-
 us
 Jo-vi-a'nus
 Jo'vi-an (Eng.)
 Ip'e-pæ

* See *Idomeneus*.

† *Imaus*.—All our prosodists make the penultimate syllable of this word short, and consequently accent it on the antepenultimate; but Milton, by a licence he was allowed to take, accents it on the penultimate syllable:

As when a vulture on *Imaüs* bred,
 Whose snowy ridge the roving Tartar bounds.

Iph-i-a-nas'sa	† Iph-i-me-di'a	Iph'i-tus
Iph'i-clus, or	I-phim'e-don	Iph' thi-me
Iph'i-cles	Iph-i-me-du'sa	Ip-se'a, 29
I-phic'ra-tes	I-phin'o-e, 8	I'ra, 1, 7
I-phid'a-mus	I-phin'o-us	I-re'ne
Iph-i-de-mi'a	I'phis	Ir-e-næ'us
* Iph-i-ge-ni'a	I-phit'i-on, 11	I-re'sus

* *Iphigenia*.—The antepenultimate syllable of this word had been in quiet possession of the accent for more than a century, till some Greeklings of late have attempted to place the stress on the penultimate in compliment to the original *ἰφυγίνια*. If we ask our innovators on what principles they pronounce this word with the accent on the *i*, they answer, because the *i* stands for the diphthong *u*, which, being long, must necessarily have the accent on it: but it may be replied, this was indeed the case in the Latin language, but not in the Greek, where we find a thousand long penultimates without the accent. It is true, one of the vowels which composed a diphthong in Greek, when this diphthong was in the penultimate syllable, generally had an accent on it, but not invariably; for a long penultimate syllable did not always attract the accent in Greek, as it did in Latin. An instance of this, among thousands, is that famous line of dactyls in Homer's *Odyssey*, expressing the tumbling down of the stone of Sisyphus.

Ἀυτὶς ἰαυτὰ πιδόνει κυλίνδιστο λάας ἀναϊδής.—*Odys.* b. 11.

Another striking instance of the same accentuation appears in the first two verses of the *Iliad*:

Μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
Οὐλομένην, ἣ μυρὶ' Ἀχαιοῖς ἄλγος ἔθηκεν

I know it may be said, the written accents we see on Greek words are of no kind of authority, and that we ought always to give accent to penultimate long quantity, as the Latins did. Not here to enter into a dispute about the authority of the written accents, the nature of the acute, and its connexion with quantity, which has divided the learned of Europe for so many years—till we have a clearer idea of the nature of the human voice, and the properties of speaking sounds, which alone can clear the difficulty—for the sake of uniformity, perhaps it were better to adopt the prevailing mode of pronouncing Greek proper names like the Latin, by making the quantity of the penultimate syllable the regulator of the accent, though contrary to the genius of Greek accentuation, which made the ultimate syllable its regulator; and if this syllable was long, the accent could never rise higher than the penultimate. Perhaps in language as in laws, it is not of such importance that the rules of either should be exactly right, as that they should be certainly and easily known;—so the object of attention, in the present case, is not so much what ought to be done, as what actually is done; and as pedantry will always be more pardonable than *illiteracy*, if we are in doubt about the prevalence of custom, it will always be safer to lean to the side of Greek or Latin than of our own language.

† *Iphimedia*.—This and the foregoing word have the accent on the

I'ris	Is'ma-rus, and	I-tar'gris
I'rus	Is'ma-ra	It'e-a, 20
Is'a-das	Is-me'ne, 8	I-tem'a-les
I-sæ'a, 7	Is-me'ni-as	Ith'a-ca
I-sæ'us	Is-men'i-des	I-thob'a-lus
Is'a-mus	Is-me'nus	I-tho'me
I-san'der	I-soc'ra-tes	Ith-o-ma'i-a
I-sa'pis	Is'sa, 7	I-tho'mus
I'sar, and Is'a-ra	Is'se, 8	Ith-y-phal'lus
I'sar, and I-sæ'us	Is'sus	I-to'ni-a, 7
I-sar'chus, 12	Is'ter, and Is'trus	I-to'nus
I-sau'ri-a	Ist'hmi-a	It-u-ræ'a
I-sau'ri-cus	Ist'hmi-us	I-tu'rum
I-sau'rus	Ist'hmus	It'y-lus
Is-che'ni-a, 12	Is-ti-æ'o-tis	It-y-ræ'i, 3
Is-cho-la'us	Is'tri-a	I'tys
Is-com'a-chus	Is-trop'o-lis	Ju'ba
Is-chop'o-lis	I'sus	Ju-dæ'a
Is'i-a, 13	I-ta'li-a, 7	Ju-gan'tes
Is-de-ger'des	It'a-ly (Eng.)	Ju-ga'ri-us
Is-i-do'rus	I-tal'i-ca	Ju-gur'tha
Is'i-dore (Eng.)	I-tal'i-cus	Ju'li-a, 7
I'sis	It'a-lus	Ju-li'a-des

same syllable, but for what reason cannot be easily conceived. That Iphigenia, having the diphthong *ui* in its penultimate syllable, should have the accent on that syllable, though not the soundest, is at least a plausible reason; but why should our prosodists give the same accent to the *i* in *Iphimedia*? which coming from *Ἰφι* and *μεδία*, has no such pretensions. If they say it has the accent in the Greek word, it may be answered, this is not esteemed a sufficient reason for placing the accent in *Iphigenia*; besides, it is giving up the sheet-anchor of modern prosodists, the quantity, as the regulator of accent. We know it was an axiom in Greek prosody, that when the last syllable was long by nature, the accent could not rise beyond the penultimate; but we know too that this axiom is abandoned in *Demosthenes*, *Aristoteles*, and a thousand other words. The only reason therefore that remains for the penultimate accentuation of this word is, that this syllable is long in some of the best poets. Be it so. Let those who have more learning and leisure than I have, find it out. In the interim, as this may perhaps be a long one, I must recur to my advice under the last word; though Ainsworth has, in my opinion, very properly left the penultimate syllable of both these words short, yet those who affect to be thought learned will always find their account in departing as far as possible from the analogy of their own language in favour of Greek and Latin.

u-li-a'nus
u'li-an (Eng.)
 u'li-i, 4
 u'li-o Ma'gus
 u-li-op'o-lis
 u'lis
 u'li-us Cæsar
 -u'lus
 u'ni-a, 7
 u'no

Ju-no-na'li-a
 Ju-no'nes
 Ju-no'ni-a
 Ju-no'nis
 Ju'pi-ter
 Jus-ti'nus
 Jus-ti-ni-a'nus
Jus-ti'ni-an
 (Eng.)

Ju-tur'na
 Ju-ve-na'lis
Ju've-nal (Eng.)
 Ju-ven'tas
 Ju-ver'na, or
 Hi-ber'ni-a
 Ix-ib'a-tæ
 Ix-i'on
 Ix-i-on'i-des

LA

LA

LA

A-AN'DER
 a-ar'chus
 ab'a-ris
 ab'da
 ab'da-cus
 ab'da-lon
 a'be-o
 a-be'ri-us
 a-bi'ci, 4
 a-bi'cum
 a-bi'e'nus
 ab-i-ne'tus
 a-bo'bi-us
 a-bob'ri-gi, 3
 a-bo'tas
 a-bræ-de-us
 ab-y-rin'thus
 a-cæ'na
 ac-e-dæ'mon
 ac-e-dæ-mo'ni-i
 ac-e-dæm'o-nēs
 ac-e-de-mo'ni-

ans (Eng.)
 La-cer'ta
 Lach'a-res
 La'ches, 1, 12
 * Lach'e-sis
 Lac'i-das
 La-ci'des
 La-cin'i-a
 La-cin-i-en'ses
 La-cin'i-um
 Lac'mon
 La'co, 1
 La-cob'ri-ga
 La-co'ni-a, and
 La-con'i-ca
 Lac'ra-tes
 Lac'ri-nes
 Lac-tan'ti-us, 13
 Lac'ter
 Lac'y-des
 Lac'y-dus, 24
 La'das

La'de, 8
 La'des
 La'don
 Læ'laps
 Læ'li-a
 Læ-li-a'nus
 Læ'li-us, C.
 Læ'na, and
 Le-æ'na
 Læ'ne-us
 Læ'pa Mag'na
 La-er'tes
 † La-er-ti'des
 La-er-ti-us Di-og'e-
 nes
 Læs-tryg'o-nes
 Læ'ta
 Læ-to'ri-a
 Læ'tus
 Læ'vi, 3
 Læ-vi'nus
 La-ga'ri-a

* *Lachesis*.—*Clotho* and *Lachesis*, whose boundless sway,
 With *Atropos*, both men and gods obey.

COOKE'S *Hesiod. Theog.* v. 335.

† *Laertides*. (*Ulysses*.)

La'gi-a, 20
 Lag'i-des
 La-cin'i-a
 La'gus
 La-gu'sa
 La-gy'ra, 6
 La-i'a-des, 3
 La'i-as
 La'is
 La'i-us
 Lal'a-ge
 La-las'sis
 Lam'a-chus
 La-mal'mon
 Lam-bra'ni, 3
 Lam'brus
 La'mi-a
 La-mi'a-cum bel'
 lum
 La'mi-æ
 La'mi-as Æ'li-us
 La-mi'rus
 Lam'pe-do
 Lam-pe'ti-a, 10
 Lam'pe-to, and
 Lam'pe-do
 Lam'pe-us, and
 Lam'pi-a
 Lam'pon, Lam'
 pos, or Lam'pus
 Lam-po-ne'a
 Lam-po'ni-a, and
 Lam-po'ni-um
 Lam-po'ni-us
 Lam-prid'i-us

Æ'li-us
 Lam'pro-cles
 Lam'prus
 Lamp'sa-cus, and
 Lamp'sa-chum
 Lamp-te'ri-a
 Lam'pus
 La'mus
 Lam'y-rus
 La-nas'sa
 Lan'ce-a, 10
 Lan'ci-a, 10
 Lan'di-a
 Lan'gi-a
 Lan-go-bar'di, 3
 La-nu'vi-um
 La-o-bo'tas, or
 Lab'o-tas
 La-oc'o-on
 La-od'a-mas
 La-o-da'mi-a, 30
 La-od'i-ce, 8
 La-od-i-ce'a
 La-od-i-ce'ne
 La-od'o-chus
 La-og'o-nus
 La-og'o-ras
 La-og'o-re, 8
 *La-o-me-di'a, 30
 La-om'e-don
 La-om-e-don'te-us
 La-om-e-don-ti'a-
 dæ
 La-on'o-me, 8
 La-on-o-me'ne

La-oth'o-e, 8
 La'o-us
 Lap'a-thus
 Laph'ri-a
 La-phys'ti-um.
 La-pid'e-i
 La-pid'e-us
 Lap'i-thæ
 Lap-i-thæ'um
 Lap'i-tho
 Lap'i-thus
 La'ra, or La-ran'd
 La-ren'ti-a, and
 Lau'ren-ti-a, 1
 La'res
 Lar'ga
 Lar'gus
 La-ri'des
 La-ri'na.
 La-ri'num
 La-ris'sa
 La-ris'sus
 La'ri-us
 Lar'nos
 La-ro'ni-a
 Lar'ti-us Flo'rus
 Lar-to-læt'a-ni
 Lar'væ
 La-rym'na
 La-rys'i-um, 11
 Las'si-a, 10
 Las'sus, or La'su
 Las'the-nes
 Las-the'ni-a, or
 † Las-the-ni'a

* *Laomedea*.—Evagore, *Laomedea* join,

And thou, Polynome, the num'rous line.

COOKE'S *Hesiod. Theog.* v. 399.

See *Iphigenia*.

† *Lasthenia*.—All the prosodists I have consulted, except Ainsworth accent this word on the penultimate syllable; and though English

at'a-gus
 at-e-ra'nus Plau'
 tus
 a-te'ri-um
 a-ti-a'lis
 a-she-a'lis
 a-ti-a'ris
 a-she-a'ris
 a-ti'ni, 3, 4
 atins (Eng.)
 a-tin'i-us
 a-ti'nus
 a-ti-um
 a-she-um
 a-ti-us, 10
 at'mus
 a-to'i-a
 a-to'is
 a-to'us
 a-to'na
 a-top'o-lis
 a-tre-us
 au-do'ni-a
 a-ver'na
 au-fel'la
 av-i-a'na, 7
 a-vin'i-a
 a-vin'i-um, or
 La-wi'num

Lau'ra
 Lau're-a
 Lau-ren-ta'li-a
 Lau-ren'tes a'gri
 Lau-ren'ti-a, 10
 Lau-ren-ti'ni, 4
 Lau-ren'tum
 Lau-ren'ti-us, 10
 Lau'ri-on
 Lau'ron
 La'us Pom-pe'i-a
 Lau'sus
 Lau-ti'um, 10
 Le-a-des
 Le-æ'i, 3
 Le-æ'na
 Le-an'der
 Le-an'dre
 Le-an'dri-as
 Le-archus, 12
 Leb-a-de'a, or
 * Leb-a-de'i-a
 Leb'e-dus, or
 Leb'e-dos
 Le-be'na
 Le-bin'thos, and
 Le-byn'thos
 Le-chæ'um
 Lec'y-thus, 24

Le'da
 Le-dæ'a
 Le'dus
 Le'gi-o
 Le'i-tus, 4
 Le'laps
 Le'l'e-ges
 Le'lex
 Le-man'nus
 Lem'nos
 Le-mo'vi-i, 3
 Lem'u-res
 Le-mu'ri-a, and
 Le-mu-ra'li-a
 Le-næ'us
 Len'tu-lus
 Le'o
 Le-o-ca'di-a
 Le-o-co'ri-on
 Le-oc'ra-tes
 Le-od'a-mas
 Le-od'o-cus
 Le-og'o-ras
 Le'on
 Le-o'na
 † Le-o-na'tus
 Le-on'i-das
 Le-on'ti-um, and
 Le-on-ti'ni, 4

analogy would prefer the accent on the antepenultimate, we must necessarily yield to such a decided superiority of votes for the penultimate in a word so little anglicised by use.—See *Iphigenia*.

* [The modern Greeks have corrupted this name into *Livadia*; in many instances beside this they give *b* the sound of *τ*.]

† *Leonatus*.—In the accentuation of this word I have followed abbe and Lempriere: the former of whom says—"Quamquam de hac ce amplius cogitandum cum eruditis viris existimem."—Till, then, these learned men have considered this word, I think we may be allowed to consider it as formed from the Latin *leo* and *natus*, lion-*en*, and as the *a* in *natus* is long, no shadow of reason can be given why it should not have the accent. This is the accentuation constantly given to it in the play of *Cymbeline*, and is in my opinion the best.

Le-on-to Ceph'a-
lus

Le-on'ton, or

Le-on-top'o-lis

Le-on-tych'i-des

Le'os

Le-os'the-nes

Le-o-tych'i-des

Lep'i-da

Lep'i-dus

Le-phyr'i-um

Le-pi'nus

Le-pon'ti-i, 4

Le'pre-os

Le'pri-um

Lep'ti-nes

Lep'tis

Le'ri-a

Le-ri'na

Ler'na

Le'ro

Le'ros

Les'bus, or

Les'bos

Les'ches, 12

Les-tryg'o-nes

Le-ta'num

Le-thæ'us

Le'the

Le'tus

Le-va'na, 7

Leu'ca

Leu'cas, and

Leu'ca-te

Leu-ca'tes

Leu-ca'si-on, 11

Leu-cas'pis

Leu'ce

Leu'ci, 3

Leu-cip'pe

Leu-cip'pi-des

Leu-cip'pus

Leu'co-la

Leu'con

Leu-co'ne, 8

Leu-co'nes

Leu-con'o-e

Leu cop'e-tra

Leu'co-phrys

Leu-cop'o-lis

Leu'cos

Leu-co'si-a, 11

Leu-co-syr'i-i, 4

Leu-coth'o-e, or

Leu-co'the-a

Leuc'tra

Leuc'trum

Leu'cus

Leu-cy-a'ni-as

Le-vi'nus

Leu-tych'i-des

Lex-o'vi-i, 4

Li-ba'ni-us

Lib'a-nus

Lib-en-ti'na

Li'ber

Lib'e-ra, 20

Lib-er-a'li-a

Liber'tas

Li-be'thra

Li-beth'ri-des

Lib'i-ci, Li-be'ci-i

Lib-i-ti'na

Li'bo, 1

Li'bon

Lib-o Phœ-ni'ces

Li-bri, 4

Li-bur'na

Li-bur'ni-a

Li-bur'ni-des

Li-bur'num ma're

Li-bur'nus

Libs

Lib'y-a

Lib'y-cum ma'æ

Lib'y-cus, and

Li-bys'tis

Li'bys

Li-bys'sa

Lic'a-tes

Li'cha

Li'chas, 1

Li'ches

Li-cin'i-a

Li-cin'i-us

Li-ci'nus

Li-cym'ni-us

Li'de, 18

Li-ga'ri-us

Li-ge'a

Li'ger

Li'ger, or Lig'e-ri

Lig'o-ras

Lig'u-res

Li-gu'ri-a

Lig-u-ri'nus

Li'gus, 18

Lig'y-es

Li-gyr'gum

Li-læ'a

Lil-y-bæ'um

Li-mæ'a

Li-me'ni-a

Lim'næ

Lim-næ'um

Lim-na-tid'i-a

Lim-ni'a-ce

Lim-ni-o'tæ

Lim-no'ni-a

Li'mon

Lin-ca'si-i, 4

Lin'dus

Lin'go-nes

Lin-ter'na pa'lus	Lo'ce-us, 10	Lu-ca'nus
Lin-ter'num	Lo'cha	<i>Lu'can</i> (Eng.)
Li'nus	Lo'chi-as	Lu-ca'ri-a, or
Li'o-des	Lo'cri	Lu-ce'ri-a
Lip'a-ra	Lo'cris	Luc-ce'i-us
Lip'a-ris	Lo-cus'ta	Lu'ce-res
Liph'lum	Lo-cu'ti-us, 10	Lu-ce'ri-a
Lip-o-do'rus	Lol'li-a Pau-li'na	Lu-ce'ti-us, 10
Li-quen'ti-a	Lol-li-a'nus	Lu-ci-a'nus
Lir-cæ'us	Lol'li-us	<i>Lu'ci-an</i> (Eng.)
Li-ri'o-pe	Lon-di'num, or	Lu'ci-fer
Li'ris	Lon-din'i-um	Lu-cil'i-us
Li-sin'i-as	<i>Lon'don</i> (Eng.)	Lu-cil'la
Lis'son	Lon-ga-re'nus	Lu-ci'na
Lis'sus	Lon-gim'a-nus	* Lu'ci-a
List'a	Lon-gi'nus	Lu'ci-us, 10
Lit'a-brum	Lon-go-bar'di	Lu-cre'ti-a, 10
Lit'a-na	Lon'gu-la	Lu-cret'i-lis
Li-tav'i-cus	Lon-gun'ti-ca	Lu-cre'ti-us, 10
Li-ter'num	Lor'di, 3	Lu-cri'num
Lith-o-bo'li-a	Lor'y-ma	Lu-cri'nus
Li'thrus	Lo'tis, or Lo'tos	Luc-ta'ti-us, 10
Li-tu'bi-um	Lo-toph'a-gi, 3	Lu-cul'le-a
Lit-y-er'sas	Lo'us, and A'o-us	Lu-cul'lus
Liv'i-a Dru-sil'a	Lu'a, 7	Lu'cu-mo, 20
Liv-i-ne'i-us	Lu'ca	Lu'cus
Li-vil'la	Lu'ca-gus, 20	Lug-du'num
Li'vi-us	Lu-ca'ni, 3	Lu'na, 7
<i>Liv'y</i> (Eng.)	Lu-ca'ni-a	Lu'pa
Lo'bon	Lu-ca'ni-us	† Lu-per'cal

* *Lucia*.—Labbe cries out loudly against those who accent this word on the penultimate, which, as a Latin word, ought to have the accent on the antepenultimate syllable. If once, says he, we break through rules, why should we not pronounce *Ammia*, *Anastasia*, *Cecilia*, *Leocadia*, *Natalia*, &c. with the accent on the penultimate, likewise?—This ought to be a warning against our pronouncing the West-India island *St. Lu'cia* as we sometimes hear it—*St. Luci'a*.

† *Lupercal*.—This word is so little interwoven with our language, that it ought to have its true Latin accent on the penultimate syllable. But wherever the antepenultimate accent is adopted in verse, as in Shakespeare's *Julius Cæsar*, where Antony says,

You all did see that on the *Lupercal*
I thrice presented him a kingly crown—

Lu-per'ci, 3
 Lu-per'cus
 Lu'pi-as, or Lu'
 pi-a
 Lu'pus
 Lu-si-ta'ni-a
 Lu-so'nes
 Lus'tri-cus
 Lu-ta'ti-us
 Lu-te'ri-us
 Lu-te'ti-a, 10
 Lu-to'ri-us
 Ly-æ'us
 Ly'bas
 Lyb'y-a, or
 Ly-bis'sa
 Lyc'a-bas
 Lyc-a-be'tus
 Ly-cæ'a
 Ly-cæ'um
 Ly-cæ'us
 Ly-eam'bes
 Ly-ca'on
 Lyc-a-o'ni-a
 Ly'cas
 Ly-cas'te
 Ly-cas'tum
 Ly-cas'tus
 Ly'ce, 8
 Ly'ces
 Ly-ce'um
 Lych-ni'des
 Lyc'i-a, 10
 Lyc'i-das

Ly-cim'na
 Ly-cim'ni-a
 Ly-cis'cus
 Lyc'i-us, 10
 Lyc-o-me'des, 20
 Ly'con
 Ly-co'ne, 8
 Lyc'o-phron
 Ly-cop'o-lis
 Ly-co'pus
 Ly-co'ri-as
 Ly-co'ris
 Ly-cor'mas
 Ly-cor'tas
 Lyc-o-su'ra
 Lyc'tus
 Ly-cur'gi-des
 Ly-cur'gus
 Ly'cus
 Ly'be, 8
 Lyd'i-a
 Lyd'i-as
 Lyd'i-us
 Ly'dus
 Lyg'da-mis, or
 Lyg'da-mus
 Lyg'i-i, 4
 Ly'gus
 Ly-mi're
 Ly'max
 Lyn-ci'des
 Lyn-ces'tæ
 Lyn-ces'tes
 Lu-per-ca'li-a

Lyn-ces'ti-us
 Lyn-c'us
 Lyn'cus, Lyn-cæ'
 us, or Lynx
 Lyn-ci'dæ
 Lyr'cæ
 Lyr-cæ'us
 Lyr-ce'a
 Lyr'cus
 Lyr-nes'sus
 Ly-san'der
 Ly-san'dra
 Ly-sa'ni-as
 Ly'se, 8
 Ly-si'a-des
 Lys-si-a-nas'sa
 Ly-si'a-nax
 Lys'i-as, 11
 Lys'i-cles
 Ly-sid'i-ce
 Ly-sim'a-che
 Lys-i-ma'chi-a
 Ly-sim'a-chus
 Lys-i-mach'i-des
 Lys-i-me'li-a
 Ly-sin'o-e, 8
 Ly-sip'pe
 Ly-sip'pus
 Ly'sis
 Ly-sis'tra-tus
 Ly-sith'o-us
 Ly'so
 Ly-tæ'a
 Ly-za'ni-as

we ought to preserve it.—Mr Barry, the actor, who was informed by
 some scholar of the Latin pronunciation of this word, adopted it in
 this place, and pronounced it *Luper'cul*, which grated every ear that
 heard him.

MA'cæ
 Ma'car
 Ma-ca're-us
 Ma-ca'ri-a
 Mac'a-ris
 * Ma-ca'-tus
 Ma-ced'nus
 Mac'e-do
 Mac-e-do'ni-a
 Mac-e-don'i-cus,
 30
 Ma-cel'la
 Ma'cer Æ-myl'i-
 us
 Ma·chæ'ra
 Ma-chan'i-das
 Ma·cha'on
 Ma'cra
 Mac·ri-a'nus
 Ma·cri'nus, M.
 Ma'cro
 Ma·cro'bi-i, 4
 Ma·cro'bi-us
 Mac·ro·cheir
 Mak'ro·kire
 Ma·cro'nes
 Mac-to'ri-um
 Mac-u-lo'nus
 Ma-de'tes
 Mad'y-es
 Ma-des'tes
 Mæ-an'der
 Mæ-an'dri-a
 Mæ-ce'nas
 Mæ'di, 3
 Mæ'li-us
 Mæm-ac-te'ri-a
 Mæn'a-des

Mæn'a-la
 Mæn'a-lus
 Mæ'ni-us
 Mæ'non
 Mæ-o'ni-a
 Mæ-on'i-dæ
 Mæ-on'i-des
 Mæ'o-nis
 Mæ-o'tæ
 Mæ-o'tis pa'lus
 Mæ'si-a Syl'va, 11
 Mæ'vi-a
 Mæ'vi-us
 Ma'gas
 Ma-gel'la
 Mag'e-tæ
 Ma'gi
 Ma'gi-us
 Mag'na Græ'ci-a
 Mag-nen'ti-us, 10
 Mag'nes
 Mag-ne'si-a, 11
 Ma'go
 Ma'gon
 Mag-on-ti'a-cum
 Ma'gus
 Ma-her'bal
 Ma'i-a
 Ma-jes'tas
 Ma-jo-ri-a'nus
 Ma-jor'ca
 Ma'la For-tu'na
 Mal'a·cha
 Ma-le'a
 Mal'ho, or
 Ma'tho
 Ma'li-a
 Ma'li-i, 4

Ma'lis
 Mal'le-a, or Mal'
 li-a
 Mal'li-us
 Mal'los
 Mal-thi'nus
 Mal·va'na
 Ma-ma'us
 Ma-mer'cus
 Ma-mer'thes
 Mam-er-ti'na
 Mam-er-ti'ni, 4, 3
 Ma-mil'i-a
 Ma-mil'i-i, 4
 Ma-mil'i-us
 Mam-mæ'a
 Ma-mu'ri-us
 Ma-mur'ra
 Ma-nas'ta-bal
 † Man'ci-a
 Man-ci'nus
 Man-da'ne, 8
 Man-da'nes
 Man-de'la
 Man-do'ni-us
 Man'dro-cles
 Man-droc'li-das
 Man'dron
 Man-du'bi-i, 4
 Man-du-bra'ti-us
 Ma'nes
 Ma-ne'tho
 Ma'ni-a
 Ma-nil'i-a
 Ma-nil'i-us
 Man'i-mi, 4
 Man'li-a
 Man'li-us Tor-

* *Macatus*.—(Livius : in notâ, De Orat. 203.)

† *Mancia*.—(Helvius. Vide De Oratore, p. 199.)

qua'tus	Ma ri-am'ne	Mar-sy'a-ba
Man'nus	Ma-ri-a'næ Fos'sæ	Mar'tha
Man-sue'tus	Ma-ri-an-dy'num	Mar'ti-a, 10
Man-ti-ne'a	Ma-ri-a'nus	<i>Mar'she-a</i>
Man-ti-ne'us	Ma-ri'ca	Mar-ti'a'lis
Man'ti-us, 10	Ma-ri'ci, 3	<i>Mar'ti-al</i> (Eng.)
Man'to	Mar'i-cus	Mar-ti-a'nus
Man'tu-a	Ma-ri'na	<i>Martian</i> (Eng.)
Mar-a-can'da	Ma-ri'nus	Mar-ti'na
Mar'a-tha	Ma'ry-on	Mar-tin-i-a'nus
Mar'a-thon	Ma'ris	Mar-ti'nus
Mar'a-thos	Ma-ris'sa	<i>Martin</i> (Eng.)
Mar-cel'la	Mar'i-sus	Mar'ti-us, 10
Mar-cel-li'nus	Ma-ri'ta	Ma-rul'lus
Am-mi-a'nus	Ma'ri-us	Mas-æ Syl'i-i, 4
Mar-cel'lus	Mar'ma-cus	Mas-i-nis'sa
Mar'ci-a, 10	Mar ma ren'ses	Mas'sa
Mar'ci-a'na	Mar-mar'i-ca	Mas'sa-ga
<i>Mar-she-a'na</i>	Mar-mar'i-dæ	Mas-sag'e-tæ
Mar'ci-a-nop'o-lis	Mar-ma'ri-on	Mas-sa'na, 7
Mar'ci-a'nus, 10	Ma'ro, 1	Mas-sa'ni, 3
Mar'ci-us Sa-bi'	Mar-o-bud'u-i, 3	Mas'si-cus
nus	Ma'ron	Mas-sil'i-a, 7
Mar-co-man'ni	Mar-o-ne'a	Mas-syl'a
Mar'cus	Mar-pe'si-a, 10	+Mas-ti'ra
Mar'di, 3	Mar-pes'sa	Ma-su'ri-us
Mar'di-a	Mar-pe'sus	Ma'tho
Mar-do'ni-us	Mar'res	Ma-ti-e'ni
Mar'dus	Mar-ru'vi-um, or	Ma-ti'nus
Mar-e-o'tis	Mar-ru'bi-um	Ma-tis'co
Mar-gin'i-a, and	Mars	Ma-tra'li-a
Mar-gi-a'ni-a	Mar'sa-la	Ma-tro'na
Mar-gi'tes	Mar-sæ'us	Mat-ro-na'li-a
*Ma-ri'a, or	Mar'se, 8	Mat-ti'a-ci, 3
Ma-ri-a	Mar'si, 3	Ma-tu'ta
Ma-ri'a-ba	Mar-sig'ni, 3	Ma'vors

* *Maria*.—This word, says Labbe, derived from the Hebrew, has the accent on the second syllable; but when a Latin word, the feminine of *Mar'ius*, it has the accent on the first.

† *Mastira*.—(Thracæ pagus.) DEMOSTHENES.

Ma-vor'ti-a, 10	Med-o-bith'y-ni	Mel'a-ne
Mau'ri, 3	Me-dob'ri-ga	Me-la'ne-us
Mau-ri-ta'ni-a	Me'don	Me-lan'i-da
Mau'rus	Me-don'ti-as, 10	Me-la'ni-on
Mau-ru'si-i, 4, 11	Med-u-a'na	Mel-a-nip'pe
Mau-so'lus	Med-ul-li'na	Mel-a-nip'pi-des
Max-en'ti-us, 10	Me'dus	Mel-a-nip'pus
Max-im-i-a'nus	Me-du'sa	Mel-a-no'pus
Max-i-mil-i-a'na	Me-gab'i-zi	Mel-a-nos'y-ri
Max-i-mi'nus	Meg-a-by'rus	Me-lan'thi-i, 4
Max'i-min (Eng.)	Meg'a-cles	Me-lan'thi-us
Max'i-mus	Me-gac'li-des	Me-lan'tho
Maz'a-ca	Me-gæ'ra	Me-lan'thus
Ma-za'ces	Me-ga'le-as	Me'las
Ma-zæ'us	Meg-a-le'si-a, 11	Mel-e-a'ger
Ma-za'res	Me-ga'li-a	Mel-e-ag'ri-des
Maz'e-ras	Meg-a-lop'o-lis	Mel-e-san'der
Ma-zi'ces, and	Meg-a-me'de, 8	Me'les
Ma-zy'ges	Meg-a-ni'ra	Mel'e-se
Me-cha'ne-us	Meg-a-pen'thes	Mel-e-sig'e-nes, or
Me-cis'te-us	*Meg'a-ra	Mel-e-sig'e-na
Me-cœ'nas, or	†Meg-a-re'us	Me'li-a
Me-cæ'nas	Meg'a-ris	Mel-i-bœ'us
Mec'ri-da	Me-gar'sus	Mel-i-cer'ta
Me-de'a	Me-gas'the-nes	Mel-i-gu'nis
Me-des-i-cas'te, 8	Me'ges	Me-li'na
Me'di-a, 7	Me-gil'la	Me-li'nus
Me'di-as	Me-gis'ta	Me-li'sa, 7
Med'i-cus	Me'la Pom-po'ni-	Me-li'ssa
Me-di-o-ma-tri'ces	us	Me-li'ssus
Me-di-o-ma-tri'ci	Me-gis'ti-a	Mel'i-ta
Me-di-ox'u-mi	Me-læ'næ	Mel'i-te
Med-i-tri'na	Me-lam'pus	Mel-i-te'ne
Me-do'a-cus, or	Mel-anch-læ'ni	Mel'i-tus, (Accu-
Me-du'a-cus	Me-lan'chrus	ser of Socrates)

* *Megara*.—I have in this word followed Labbe, Ainsworth, Gouldman, and Holyoke, by adopting the antepenultimate accent in opposition to Lempriere, who accents the penultimate syllable.

† *Megareus*.—Labbe pronounces this word in four syllables, when a noun substantive; but Ainsworth marks it as a trisyllable, when a proper name; and in my opinion incorrectly.—See *Idomeneus*.

Me'li-us
 Mel-ix-an'drus
 *Me-lob'o-sis
 Me'lon
 Me'los
 Mel'pi-a
 Mel-pom'e-ne
 Mel-tho'ne
 Me-mac'e-ni
 Mem'mi-a
 Mem'mi-us
 Mem'non
 Mem'phis
 Mem-phi'tis
 Me'na, or Me'nes
 Me'nal-cas
 Me-nal'ci-das
 Men-a-lip'pe
 Men-a-lip'pus
 Me-nan'der
 Me-na'pi-i, 4
 Men'a-pis
 Me'nas
 Men-che'res, 12
 Men'des
 Me-nec'les
 Men-e-cli'des
 Me-nec'ra-tes
 Men-e-de'mus
 Me-neg'e-tas
 Men-e-la'i-a
 Men-e-la'us
 Me-ne'ni-us
 A-grip'pa
 Men'e-phron
 Me'nes

Me-nes'te-us, or
 Me-nes'the-us, or
 Mnes'the-us, 13
 Men-es-the'i Por'tus
 Me-nes'thi-us
 Men'e-tas
 Me-nip'pa
 Me-nip'pi-des
 Me-nip'pus
 Me'ni-us
 Men'nis
 Me-nod'o-tus
 Me-nœ'ce-us, 10
 Me-nœ'tes
 Me-nœ'ti-us, 10
 Me'non
 Me-noph'i-lus
 Men'ta, or Min'the
 Men'tes
 Men-tis'sa
 Men'to
 Men'tor
 Me-nyl'us
 Me'ra
 Me'ra, or Moer'a
 Mer-cu'ri-us
 Mer'cu-ry (Eng.)
 Me-ri'o-nes
 Mer'me-rus
 Merm'na-dæ
 Mer'o-e, 8
 Mer'o-pe, 8
 Me'rops
 Me'ros
 Mer'u-la

Me-sab'a-tes
 Me-sa'bi-us
 Me-sa'pi-a
 Me-sau'bi-us
 Me-sem'bri-a
 Me-se'ne
 Mes-o-me'des
 Mes-o-po-ta'mi-a
 Mes-sa'la
 Mes-sa-li'a
 Mes-sa-li'na, 3
 Mes-sa-li'nus
 Mes-sa'na, 7
 Mes-sa'pi-a
 Mes-sa-tis
 Mes'se, 3
 Mes-se'is, 5
 Mes-se'ne, or
 Mes-se'na
 Mes-se'ni-a
 Mes'tor
 Me-su'la
 Met'a-bus
 Met-a-git'ni-a
 Met-a-ni'ra
 Met-a-pon'tum
 Met-a-pon'tus
 Me-tau'rus
 Me-tel'la
 Me-tel'li, 3
 Me-thar'ma
 Me-thi'on, 29
 Me-tho'di-us
 Me-tho'ne, 8
 Me-thyd'ri-um
 Me-thym'na

* *Melobosis*.—In this word I have given the preference to the antepenultimate accent, with Labbe, Gouldman, and Holyoke; though the penultimate, which Lempriere has adopted, is more agreeable to the ear.

Me-ti-a-du'sa, 21
 Me-til'i-a
 Me-til'i-i, 4
 Me-til'i-us
 Me-ti'o-chus
 Me'ti-on, 11
 Me'tis
 Me-tis'eus
 Me'ti-us, 10
 Me-tæ'ci-a, 10
 Me'ton
 Met'o-pe, 8
 Me'tra
 Me-tro'bi-us
 Met'ro-cles
 Met-ro-do'rus
 Me-troph'a-nes
 Me-trop'o-lis
 Met'ti-us, 10
 Me-va'ni-a
 Me'vi-us
 Me-zen'ti-us, 10
 Mi-ce'a
 Mi-cip'sa
 Mic'y-thus, 24
 Mi'das
 Mi-de'a of Argos
 Mid'e-a of Bœotia
 Mi-la'ni-on
 Mi-le'si-i, 4, 11
 Mi-le'si-us, 10
 Mi-le'ti-a, 10
 Mi-le'ti-um, 10
 Mi-le'tus
 Mil'i-as
 Mil'i-chus, 12
 Mi-li'nus
 Mil-i-o'ni-a
 Mi'lo
 Mi-lo'ni-us
 Mil-ti'a-des

Mil'to
 Mil'vi-us
 Mil'y-as
 Mi-mal'le-nes
 Mi'mas
 Mim-ner'mus
 Min'ci-us, 10
 Min'da-rus
 Mi-ne'i-des
 Mi-ner'va
 Min-er-va'li-a
 Min'i-o
 Min-næ'i, 3
 Mi-nó'a
 Mi-no'is
 Mi'nos
 Min-o-tau'rus
 Min'the
 Min-tur'næ
 Mi-nu'ti-a, 10
 Mi-nu'ti-us, 10
 Min'y-æ, 6
 Min'y-as
 Min'y-ous
 Mi-ny'i-a, 6
 Min'y-tus
 Mir'a-ces
 Mi-se'num
 Mi-se'nus
 Mi-sith'e-us
 Mi'thras
 Mith-ra-da'tes
 Mi-thré'nes
 Mith-ri-da'tes
 Mith-ri-da'tis
 Mith-ro-bar-za'nes
 Mit-y-le'ne, and
 Mit-y-le'næ
 Mi'tys
 Miz-æ'i
 Mna-sal'ces, 13

Na-sal'ces
 Mna'si-as, 11
 Mnas'i-cles
 Mna-sip/pi-das
 Mna-sip'pus
 Mna-sith'e-us
 Mna'son, 13
 Mna-syr'i-um
 Mne'mon
 Mne-mos'y-ne, 3
 Mne-sar'chus
 Mne-sid'a-mus
 Mnes-i-la'us
 Mne-sim'a-che
 Mne-sim'a-chus
 Mnes'ter
 Mnes'the-us, 13
 Mnes'ti-a
 Mnes'tra
 Mne'vis
 Mo-a-pher'nes
 Mo'di-a
 Mœ'ci-a, 5, 10
 Mœ'nus
 Mœ-rag'e-tes
 Mœ'ris
 Mœ'di
 Mœ'on
 Mœ-on'i-des
 Mœ'ra
 Mœ'si-a
 Mo-gy'ni
 Mo-le'i-a
 Mo-li'o-ne
 Mo'lo
 Mo-lœ'is
 Mo-lor'chus, 12
 Mo-los'si, 3
 Mo-los'si-a, or
 Mo-los'sis
 Mo-los'sus

Mol-pa'di-a	Mos'chi, 3, 12	Mu-thul'lus
Mol'pus	Mos'chi-on	Mu'ti-a, 10
Mo'lus	Mos'chus	Mu-til'i-a
Mo-lyc'ri-on	Mo-sel'la	† Mu'ti-na
Mo-mem'phis	Mo'ses	Mu-ti'nes
Mo'mus	Mo-sych'lus	Mu-ti'nus, or
Mo'na	Mos-y-næ'ci, 3	Mu-tu'nus
Mo-næ'ses	Mo-tho'ne	Mu'ti-us, 10
Mo-ne'sus	Mo-ty'a	Mu-tus'cæ
Mo-ne'ta	Mu-ci-a'nus	My-ag'rus, or
Mon'i-ma	Mu'ci-us, 10	My'o-des
Mon'i-mus	Mu'cræ	† Myc'a-le
Mon'o-dus	Mul'ci-ber	Myc-a-les'sus
Mo-nœ'cus	* Mu-lu'cha	My-ce'næ
Mo-no'le-us	Mul'vi-us Pons	Myc-e-ri'nus
Mo-noph'i-lus	Mum'mi-us	Myc-i-ber'na
Mon-ta'nus	Mu-na'ti-us, 10	Myc'i-thus
Mo-noph'a-ge	Mun'da	My'con
Mon'y-chus, 6, 12	Mu-ni'tus	† Myc'o-næ
Mon'y-mus	Mu-nych'i-a, 4	My'don
Mo'phis	Mu-ræ'na	My-ec'pho-ris
Mop'si-um, 10	Mur'cus	My-e'nus
Mop-so'pi-a	Mu-re'tus	Myg-don
Mop'sus	Mur-gan'ti-a, 10	Myg-do'ni-a
Mor-gan'ti-um, 10	Mur-rhe'nus	Myg-do-nus
Mor'i-ni	Mur'ti-a, 10	My-las'sa
Mor-i-tas'gus	Mus	My'le, or My'las
Mo'ri-us	Mu'sa An-to'ni-us	My'les
Mor'phe-us	Mu'sæ	My-lit'ta
Mors	Mu-sæ'us	Myn'dus
Mo'rys	Mu-so'ni-us Ru'fus	My'nes
Mo'sa	Mus-te'la	Myn'i-æ

* *Mulucha*.—This word is accented on the antepenultimate syllable by Labbe, Lempriere, and Ainsworth; and on the penultimate by Gouldman and Holyoke. Labbe, indeed, says *ut volueris*; and I shall certainly avail myself of this permission to place the accent on the penultimate; for when this syllable ends with *u*, the English have a strong propensity to place the accent on it, even in opposition to etymology, as in the word *Arbutus*.

† *Mycale* and *Mycone*.—An English ear seems to have a strong predilection for the penultimate accent on these words; but all our prosodists accent them on the antepenultimate. The same may be observed of *Mutina*.—See note on *Oryus*.

My-o'ni-a	Myr'rha	Myr'ta-le
Myr-ci'nus	Myr'si-lus	Myr-to'us
My-ri'cus	Myr'si-nus, a City	My-scel'lus
* My-ri'nus	My-stal'i-des	Mys'tes
My-ri'na	Myr'sus	Mys'i-a, 11
Myr'i-as	Myr'te-a, Venus	My-so-ma-ced'o- nes
Myr-mec'i-des	Myr'te'a, a City	My'son
Myr-mid'o-nus	Myr'ti-lus	Myth'e-cus
† My'ro	Myr-to'um Ma're	Myt-i-le'ne
My-ro-ni-a'nus	Myr-tun'ti-um, 10	My'us
My-ron'i-des	Myr-tu'sa	
My-ro'nus	Myr'tis	

NA

NA

NE

NAB-AR-ZA'NES	Nar-the'cis	Nau'lo-chus
Nab-a-thæ'a	Na-ryc'i-a, 10	Nau-pac'tus, or Nau-pac'tum
Na'bis	Nar'ses	Nau'pli-a
Na-dag'a-ra	Nas-a-mo'nes	Nau'pli-us
Næ'ni-a	Nas'ci-o, or Na'ti-o	Nau'ra
Næ'vi-us	Nas'i-ca	Nau-sic'a
Næv'o-lus	Na-sid-i-e'nus	Nau'si-cles
Na-har'va-li, 3	Na-sid'i-us	Nau-sim'e nes
Nai'a-des	Na'so	Nau-sith'o-e
Na'is	Nas'sus, or Na'sus	Nau-sith'o-us
Na-pæ'æ	Nas'u-a, 10	Nau'tes, 17
Naph'i-lus	Na-ta'lis	Nax'os
Nar	Nat'ta	Ne-æ'ra
Nar'bo	Na-ta'li-a	Ne-æ'thus
Nar-bo-nen'sis	Na'va	Ne-al'ces
Nar-cæ'us	Nau'co-lus	Ne-al'i-ces
Nar-cis'sus	Nau'cles	Ne-an'thes
Nar'ga-ra	Nau'cra-tes	Ne-ap'o-lis
Na-ris'ci, 3	Nau'cra-tis	Ne-ar'chus
Nar'ni-a, or Nar'na	Na'vi-us Ac'ti-us	

* *Myrinus*—Labbe is the only prosodist I have met with who accents this word on the antepenultimate syllable; and as this accentuation is so contrary to analogy, I have followed Lempriere, Ainsworth, Gouldman, and Holyoke, with the accent on the penultimate. See the word in the *Terminational Vocabulary*.

† *Myro*.—Lycius.

Ne-bro'des	Ne-pha'li-a	Ne-sim'a-chus, 1
Ne-broph'o-nos	Neph'e-le	Ne-si-o'pe
Ne'chos	Neph-er-i'tes	Ne-she-o'pe
Nec-ta-ne'bus, and	Ne'phus	Ne-so'pe
Nec-tan'a-bis	Ne'pi-a	Ne'sis
Ne-cys'i-a, 10	Ne'pos	Nes'sus
Ne'is	Ne-po-ti-a'nus, 12	Nes'to-cles
Ne'le-us	Nep'thys	Nes'tor
Ne'lo	Nep-tu'ni-a	Nes-to'ri-us
Ne-mæ'a	Nep-tu'ni-um	Nes'tus, or Nes'st
Ne-me'a	Nep-tu'ni-us	Ne'tum
Ne-me-si-a'nus, 21	Nep-tu'nus	Ne'u-ri
Nem'e-sis	Nep'tune (Eng.)	Ni-cæ'a
Ne-me'si-us, 10	Ne-re'i-des	Ni-cag'o-ras
Nem-o-ra'li-a	Ne're-ids (Eng.)	Ni-can'der
Nem'e-tes	Ne-re'i-us	Ni-ca'nor
Ne-me'us	† Ne're-us	Ni-car'chus
* Ne-o-bu'le	Ne-ri'ne	Nic-ar-thi'des
Ne-o-cæs-a-re'a	Ner'i-phus	Ni-ca'tor
Ne-och'a-bis	Ner'i-tos	Ni'ce, 8
Ne'o-cles	Ne'ri-us	Nic-e-pho'ri-um
Ne-og'e-nes	Ne'ro	Nic-e-pho'ri-us
Ne-om'o-ris	Ne-ro'ni-a	Ni-ceph'o-rus
Ne'on	Ner-to-brig'i-a	Nic-er-a'tus
Ne-on-ti'chos, 12	Ner'va Coc-ce'i-us	Ni-ce'tas
Ne-op-to'l'e-mus	Ner'vi-i, 3	Nic-e-te'ri-a
† Ne'o-ris	Ner'u-lum	Nic'i-a, 10
Ne'pe	Ne-sæ'a	Nic'i-as, 10

* *Neobute*.—Labbe, Ainsworth, Gouldman, Littleton, and Holyoke give this word the penultimate accent, and therefore I have preferred it to the antepenultimate accent given it by Lempriere; not only from the number of authorities in its favour, but from its being more agreeable to analogy.

† *Neoris*.—The authorities are nearly equally balanced between the penultimate and antepenultimate accent; and therefore I may say as Labbe sometimes does, *ut volueris*; but I am inclined rather to the antepenultimate accent as more agreeable to analogy, though I think the penultimate more agreeable to the ear.

‡ *Nereus*.—Old *Nereus* to the sea was born of earth—

Nereus who claims the precedence in birth
To their descendants; him old god they call,
Because sincere and affable to all.

Cooke's *Hesiod. Theog.* v. 357.

Ni-cip'pe
 Ni-cip'pus
 Ni'co
 Ni-coch'a-res
 Nic'o-cles
 Ni-coch'ra-tes
 Ni-co'cre-on
 Nic-o-de'mus
 Nic-o-do'rus
 Ni-cod'ro-mus
 Nic-o-la'us
 Ni-com'a-cha
 Ni-com'a-chus
 Nic-o-me'des
 Nic-o-me'di-a
 Ni'con
 Ni-co'ni-a
 Nic'o-phron
 Ni-cop'o-lis
 Ni-cos'tra-ta
 Ni-cos'tra-tus
 Nic-o-te'le-a
 Ni-cot'e-les
 Ni'ger
 Ni-gid'i-us Fig'u-
 lus
 Ni-grit'tæ
 Ni'le-us
 Ni'lus
 Nin'ni-us
 Nin'i-as
 Ni'nus
 Nin'y-as
 Ni'o-be

Ni-phæ'us
 Ni-pha'tes
 Ni'phe
 Nir'e-us
 Ni'sa
 Ni-sæ'a
 Ni-sæ'e
 Ni-se'i-a
 Nis'i-bis
 Ni'sus
 Ni-sy'ros
 Ni-te'tis
 Ni-to'cris
 Nit'ri-a
 No'as
 Noc'mon
 Noc-ti-lu'ca
 No'la
 Nom-en-ta'nus
 Nom'a-des
 No'mæ
 No-men'tum
 No'mi-i, 3
 No'mi-us
 * No-na'cris
 No'ni-us
 Non'ni-us
 No'pi-a, or
 Cno'pi-a
 No'ra
 No'rax
 Nor'ba
 Nor-ba'nus, C.
 Nor'i-cum

Nor-thip'pus
 Nor'ti-a, 10
 No'thus
 No'nus
 No'ti-um, 10
 No'tus
 No-va'tus
 No-vi-o-du'num
 No-vi-om'a-gum
 No'vi-us Pris'cus
 Non'nus
 Nox
 Nu-ce'ri-a
 Nu-ith'o-nes
 Nu'ma Pom-pil'i-
 us
 Nu-ma'na
 Nu-man'ti-a
 Nu-man-ti'na
 Nu-ma'nus Rem'u-
 lus
 Nu'me-nes
 Nu-me'ni-a, or
 Ne-o-me'ni-a
 Nu-me'ni-us
 Nu-me-ri-a'nus
 Nu-me'ri-us
 † Nu-mi'cus
 Nu'mi-da
 Nu-mid'i-a
 Nu-mid'i-us
 Nu'mi-tor
 Nu-mi-to'ri-us
 Nu-mo'ni-us

* *Nonacris*.—Labbe, Ainsworth, Gouldman, and Holyoke, give this word the antepenultimate accent; but Lempriere, Littleton, and the Graduses, place the accent, more agreeably to analogy, on the penultimate.

† *Numicus*.

—Our fleet Apollo sends
 Where Tuscan Tyber rolls with rapid force,
 And where *Numicus* opes his holy source.—DRYDEN.

* Num'mi-us
Nun-co're-us
† Nun'di-na
Nun'di-næ
Nur'sæ
Nur'sci-a
Nur'si-a, 19
Nu'tri-a
Nyc-te'is
Nyc-te'li-us
Nyc-te-us

Nyc-tim'e-ne
Nyc'ti-mus
Nym-bæ'um
Nym'phæ
Nymphs (Eng.)
Nym-phæ'um
Nym-phæ'us
Nym-phid'i-us
Nym'phis
Nym-pho-do'rus
Nym-pho-lep'tes

Nym'phon
Nyp'si-us
Ny'sa, or Nys'sa
Ny-sæ'us
Ny'sas
Ny-se'i-us
Ny-si'a-des
Ny-sig'e-na
Ny-si'ros
Nys'sa

OC

OD

ŒB

O'A-RUS
O-ar'ses
O'a-sis
O-ax'es
O-ax'us
Ob-ul-tro'ni-us
O-ca'le-a, or
O-ca'li-a
† O-ce'a-na
O-ce-an'i-des, and
O-ce-an-it i-des
O-ce'a-nus
O-ce'i-a
O-cel'lus
O-ce-lum
O-cha

O-che'si-us, 11
O'chus, 12
Oc'nus
O-cric'u-lum
O-crid'i-on
O-cris'i-a
Oc-ta-cil'li-us
Oc-ta'vi-a
Oc-ta-vi-a'nus
Oc-ta'vi-us
Oc-tol'o-phum
O-cy'a-lus
O-cyp'e-te, 8
O-cyr'o-e
Od-e-na'tus
O-des'sus

O-di'nus
O-di'tes
Od-o-a'cer
Od-o-man'ti, 3
Od'o-nēs
Od'ry-sæ
O-dys'se-a
Od'ys-sey (Eng.)
§ Œ-ag'a-rus, and
Œ'a-ger, 5
Œ-an'thæ, and
Œ-an'thi-a
Œ'ax, 5
Œ-ba'li-a
Œb'a-lus, 5
Œb'a-res

* *Nummides*. (De Orat. 193, et in notâ.)

† *Numidia*.—Lampriere places the accent on the penultimate syllable of this word: but Labbe, Gouldman, and Holyoke, on the antepenultimate. Ainsworth marks it in the same manner among the appellations, nor can there be any doubt of its propriety.

‡ *Chroma*. No prone are the English to lay the accent on the penultimate of words of this termination, that we scarcely ever hear the *chroma* of Harrington pronounced otherwise.

§ *Edigrona*. This diphthong, like *æ*, is pronounced as the single vowel *e*. If the conjecture concerning the sound of *æ* was right, the middle sound between the *o* and *e* of the ancients must, in all probability, have been the sound of our *a* in water.—See the word *Æa*.

OE-cha'li-a	Œt'y-lum	O-lin'thus
OE-cli'des	O-fel'lus	Ol-i-tin'gi
OE-c'le-us	O'fi, 3	Ol'li-us
Œc-u-me'ni-us	Og-dol'a-pis	Ol-lov'i-co
Œd-i-po'di-a	Og-do'rus	Ol'mi-us
Œd'i-pus, 5	Og'mi-us	O-lin'i-æ
Œ'me, 8	Og'o-a, 7	Ol-o-phyx'us
Œ-nan'thes	O-gul'ni-a	O-lym'pe-um
Œ'ne	* Ogy-ges	O-lym'pi-a
Œ'ne-a	O-gyg'i-a	O-lym'pi-as
Œ'ne-us	Ogy'gi-des	O-lym-pi-o-do'rus
Œ-ni'des	Ogy'ris	O-lym-pi-os'the-
Œn'o-e	O-ic'le-us	nes
Œ-nom'a-us	O-il'e-us	O-lym'pi-us
Œ'non	O-i-li'des	O-lym'pus
Œ-no'na, 7	Ol'a-ne, 8	Ol-ym-pu'sa
Œ-no'ne, 8	O-la'nus	O-lyn'thus
Œ-no'pi-a	Ol'ba, or Ol'bus	† O-lyn'thi-us
Œ-nop'i-des	Ol'bi-a	O-ly'ras
Œ-no'pi-on	Ol'bi-us	O-ly'zon
Œn'o-tri, 3	Ol-chin'i-um	O-ma'ri-us
Œ-no'tri-a	O-le'a-ros, or	Om'bi, 3
Œ-not'ri-des	Ol'i-ros, 20	Om'bri, 3
Œn'o-trus	O-le'a-trum	Om'o-le
Œ-nu'sæ	O'len	Om-o-pha'gi-a
Œ'o-nus	Ol'e-nus, or	† Om'pha-le
Œr'o-e, 8	Ol'e-num, 20	Om'pha-los
Œ'ta, 7	Ol'ga-sys	O-næ'um, or
Œt'y-lus, or	Ol-i-gyr'tis	O-æ'ne-um

* *Ogyges*.—This word is by all our prosodists accented on the first syllable, and consequently it must sound exactly as if written *Odd'je-jez*; and this, however odd to an English ear, must be complied with.

† *Olynthius*.—(Aristotelis discipulus, et consobrinus. Vide Not. in Cic. de Orat. p. 119.)

‡ *Omphale*.—The accentuation which a mere English speaker would give to this word was experienced several years ago by a pantomime called *Hercules* and *Omphale*: when the whole town concurred in placing the accent on the second syllable, till some classical scholars gave a check to this pronunciation by placing the accent on the first. This, however, was far from banishing the former manner, and disturbed the public ear without correcting it. Those, however, who would not wish to be numbered among the vulgar, must take care to avoid the penultimate accent.

* Num'mi-us	Nyc-tim'e-ne	Nym'phon
Nun-co're-us	Nyc'ti-mus	Nyp'si-us
† Nun'di-na	Nym-bæ'um	Ny'sa, or Nys'sa
Nun'di-næ	Nym'phæ	Ny-sæ'us
Nur'sæ	<i>Nymphs</i> (Eng.)	Ny'sas
Nur'sci-a	Nym-phæ'um	Ny-se'i-us
Nur'si-a, 19	Nym-phæ'us	Ny-si'a-des
Nu'tri-a	Nym-phid'i-us	Ny-sig'e-na
Nyc-te'is	Nym'phis	Ny-si'ros
Nyc-te'li-us	Nym-pho-do'rus	Nys'sa
Nyc-te-us	Nym-pho-lep'tes	

OC

OD

ŒB

O'A-RUS	O-che'si-us, 11	O-di'nus
O-ar'ses	O'chus, 12	O-di'tes
O'a-sis	Oc'nus	Od-o-a'cer
O-ax'es	O-cric'u-lum	Od-o-man'ti, 3
O-ax'us	O-crid'i-on	Od'o-nes
Ob-ul-tro'ni-us	O-cris'i-a	Od'ry-sæ
O-ca'le-a, or	Oc-ta-cil'li-us	O-dys'se-a
O-ca'li-a	Oc-ta'vi-a	<i>Od'ys-sey</i> (Eng.)
† O-ce'a-na	Oc-ta-vi-a'nus	§ Œ-ag'a-rus, and
O-ce-an'i-des, and	Oc-ta'vi-us	Œ'a-ger, 5
O-ce-an-it'i-des	Oc-tol'o-phum	Œ-an'thæ, and
O-ce'a-nus	O-cy'a-lus	Œ-an'thi-a
O-ce'i-a	O-cyp'e-te, 8	Œ'ax, 5
O-cel'lus	O-cyr'o-e	Œ-ba'li-a
O-ce'lum	Od-e-na'tus	Œb'a-lus, 5
O'cha	O-des'sus	Œb'a-res

* *Nummius*.—(De Orat. 193, et in notâ.)

† *Nundina*.—Lempriere places the accent on the penultimate syllable of this word; but Labbe, Gouldman, and Holyoke, on the antepenultimate. Ainsworth marks it in the same manner among the appellatives, nor can there be any doubt of its propriety.

‡ *Oceana*.—So prone are the English to lay the accent on the penultimate of words of this termination, that we scarcely ever hear the famous *Oceana* of Harrington pronounced otherwise.

§ *Œagarus*.—This diphthong, like æ, is pronounced as the single vowel e. If the conjecture concerning the sound of æ was right, the middle sound between the o and e of the ancients must, in all probability, have been the sound of our a in *water*.—See the word *Æa*.

Œ-cha'li-a	Œt'y-lum	O-lin'thus
Œ-cli'des	O-fel'lus	Ol-i-tin'gi
Œc'le-us	O'fi, 3	Ol'li-us
Œc-u-me'ni-us	Og-dol'a-pis	Ol-lov'i-co
Œd-i-po'di-a	Og-do'rus	Ol'mi-us
Œd'i-pus, 5	Og'mi-us	O-lin'i-æ
Œ'me, 8	Og'o-a, 7	Ol-o-phyx'us
Œ-nan'thes	O-gul'ni-a	O-lym'pe-um
Œ'ne	* Ogy-ges	O-lym'pi-a
Œ'ne-a	O-gyg'i-a	O-lym'pi-as
Œ'ne-us	Ogy'gi-des	O-lym-pi-o-do'rus
Œ-ni'des	Og'y-ris	O-lym-pi-os'the-
Œn'o-e	O-ic'le-us	nes
Œ-nom'a-us	O-il'e-us	O-lym'pi-us
Œ'non	O-i-li'des	O-lym'pus
Œ-no'na, 7	Ol'a-ne, 8	Ol-ym-pu'sa
Œ-no'ne, 8	O-la'nus	O-lyn'thus
Œ-no'pi-a	Ol'ba, or Ol'bus	† O-lyn'thi-us
Œ-nop'i-des	Ol'bi-a	O-ly'ras
Œ-no'pi-on	Ol'bi-us	O-ly'zon
Œn'o-tri, 3	Ol-chin'i-um	O-ma'ri-us
Œ-no'tri-a	O-le'a-ros, or	Om'bi, 3
Œ-not'ri-des	Ol'i-ros, 20	Om'bri, 3
Œn'o-trus	O-le'a-trum	Om'o-le
Œ-nu'sæ	O'len	Om-o-pha'gi-a
Œ'o-nus	Ol'e-nus, or	† Om'pha-le
Œr'o-e, 8	Ol'e-num, 20	Om'pha-los
Œ'ta, 7	Ol'ga-sys	O-næ'um, or
Œt'y-lus, or	Ol-i-gyr'tis	O-æ'ne-um

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O-na'rus	Op-pi-a'nus	Or-i-cum, or
O-nas'i-mus	Op-pi-an'i-cus	Or-i-cus
O-na'tas	Op-pi'di-us	O'ri-ens
On-ches'tus	Op'pi-us	Or'i-gen
O-ne'i-on	Ops	O-ri'go
O-nes'i-mus	Op-ta'tus	O-ri'nus
On-e-sip'pus	Op-ti'mi-us	O-ri-ob'a-tes
O-ne'si-us, 10	O'pus	O-ri'on, 29
On-e-tor'i-des	O'ra, 7	O-ris'sus
On-e-sic'ri-tus	O-rac'u-lum	Or-i-sul'la Liv'i-a
O'ni-um	O-ræ'a	O-ri'tæ, 5
On'o-ba, 10	Or'a-sus	O-rith-y-i'a
O-noch'o-nus	Or-be'lus	O-rit'i-as, 10
On-o-mac'ri-tus	Or-bil'i-us	O-ri-un'dus
On-o-mar'chus	Or-bo'na	Or-me-nus, 20
On-o-mas-tor'i-des	Or'ca-des	Or'ne-a
On-o-mas'tus	Or'cha'lis	Or'ne-us
On'o-phas	Or'cha-mus	Or-ni'thon
On'o-phis	Or-chom'e-nus, or	Or'ni-tus
On-o-san'der	Or-chom'e-num	Or-nos'pa-des
On'y-thes	Or'cus	Or-nyt'i-on, 11
O-pa'li-a	Or-cyn'i-a	O-ro'bi-a
O-phe'las	Or-des'sus	O-ro'des
O-phel'tes	O-re'a-des	O-ræ'tes
O-phen'sis	Or'e-ads (Eng.)	O-rom'e-don
O'phi-a	O're-as	O-ron'tas
O-phi'on, 29	O-res'tæ	O-ron'tes
O-phi-o'ne-us	O-res'tes	Or-o-pher'nes
O-phi-u'cus	O-res'te-um	O-ro'pus
O-phi-u'sa	Or-es-ti'dæ	O-ro'si-us, 11
Op'i-ci	Or'e-tæ	* Or'phe-us
O-pig'e-na	Or-e-ta'ni, 3	Or-sed'i-ce
O'pis	Or-e-til'i-a	Or-se'is
O-pil'i-us	O-re'um	Or-sil'lus
Op'i-ter	Or'ga, or Or'gas	Or-sil'o-chus
O-pim'i-us	Or-ges'sum	Or'si-nes, 4
Op-i-ter-gi'ni	Or-get'o-rix	Or-sip'pus
O-pi'tes	Or'gi-a	Or'ta-lus, M.
Op'pi-a	O-rib'a-sus	Or-thag'o-ras

Or'the, 8	Os'sa	Ov'id (Eng.)
Or-thæ'a	Os-te-o'des	O-vin'i-a
O'thi-a, 4, 7	Os'ti-a	O-vin'i-us
Or'thrus	Os-to'ri-us	Ox-ar'tes
Or-tyg'i-a	Os-tro'go-thi	Ox-id'a-tes
Or-tyg'i-us	Os-y-man'dy-as	Ox'i-mes
O'rus	Ot-a-cil'i-us	Ox-i'o-næ
O-ry-an'der	O-ta'nes	Ox'us
* O-ry'us	Oth'ma-rus	Ox-y'a-res
O'ryx	O'tho, M. Sal'vi-us	Ox-y-ca'nus
Os-cho-pho'ri-a	Oth-ry-o'ne-us	Ox-yd'ra-cæ
Os'ci, 3	O'thrys	Ox'y-lus
Os'ci-us, 10	O'tre-us	Ox-yn'thes
Os'cus	O-tri'a-des	Ox-yp'o-rus
O-sin'i-us	O-troe'da	Ox-y-rin-chi'tæ
O-si'ris	O'tus	Ox-y-ryn'chus
O-sis'mi-i	O'tys	O-zi'nes
Os'pha-gus	O-vid'i-us	Oz'o-læ, or Oz'o-li
Os-rho-e'ne		

PA

PA

PA

PA-CA-TI-A'NUS, 21	Pa'dus	Pæ'tus Cæ-cin'na
Pac'ci-us, 10	Pa-du'sa	Pag'a-sæ, or Pag'a-sa
Pa'ches, 12	Pæ'an	Pag'a-sus
Pa-chi'nus	Pæ'di-us	Pa'gus
Pa-co'ni-us	Pæ-ma'ni, 3	Pa-la'ci-um, or Pa-la'ti-um, 10
Pac'o-rus	Pæ'on	Pa-læ'a
Pac-to'lus	Pæ'o'nes	Pal-æ-ap'o-lis
Pac'ty-as	Pæ-o'ni-a	Pa-læ'mon, or Pal'e-mon
Pac'ty-es	Pæ-on'i-des	Pa-læp'a-phos
Pa-cu'vi-us	Pæ'os	Pa-læph'a-tus
Pa-dæ'i, 3	Pæ'sos	
Pa'd'u-a	Pæ'stum	
	Pæ-to'vi-um	

* *Oryus*.—And, at once, Broteas and *Oryus* slew:

Oryus' mother, Mycalé, was known,

Down from her sphere to draw the lab'ring moon.

GARTH'S *Ovid. Met.*

Pa-læp'o-lis	* Pal-my'ra	Pan-do'si-a, 11
Pa-læs'te	Pal-phu'ri-us	Pan'dro-sos
Pal-æ-sti'na	Pal-mi'sos	Pan'e-nus, or
<i>Pa-les-ti'ne</i>	† Pam'me-nes	Pa-næ'us
(Eng.)	Pam'mon	Pan-gæ'us
Pa-læ-sti'nus	Pam'pa	Pa-ni'a-sis
Pal-a-me'des	Pam'phi-lus	Pa-ni-o'ni-um
Pa-lan'ti-a, 10	Pam'phos	Pa'ni-us, 20
Pa-lan'ti-um, 10	Pam'phy-la	Pan-no'ni-a
Pal-a-ti'nus	Pam-phyl'i-a	Pan-om-phæ'us
Pa'le-is, or Pa'læ	Pan	Pan'o-pe, or
Pa'les	Pan-a-ce'a	Pan-o-pe'a
Pal-fu'ri-us Su'ra	Pa-næ'ti-us, 10	Pan'o-pes
Pa-li'ci, or Pa-lis'ci	Pan'a-res	Pa-no'pe-us
Pa-lil'i-a	Pan-a-ris'te	Pa-no'pi-on
Pal-i-nu'rus	Pan-ath-e-næ'a	Pa-nop'o-lis
Pal-i-sco'rum, or	Pan-chæ'a, or	Pa-nor'mus
Pal-i-co'rum	Pan-che'a, or	Pan'sa, C.
Pal'la-des	Pan-cha'i-a	Pan-tag-nos'tus
Pal-la'di-um	Pan'da	Pan-ta'gy-as
Pal-la'di-us	Pan'da-ma	Pan-ta'le-on
Pal-lan-te'um	Pan-da'ri-a	Pan-tau'chus
Pal-lan'ti-as	Pan'da-rus	Pan'te-us
Pal-lan'ti-des	Pan'da-tes	Pan'thi-des
Pal-lan'ti-on, 28	Pan-de'mus	Pan-the'a
Pal'las	Pan'di-a	† Pan'the-on
Pal-le'ne, 8	Pan'di-on, 11	Pan'the-us, or
Pal'ma	Pan-do'ra	Pan'thus

* *Palmyra*.—Nothing can be better fixed in an English ear than the penultimate accentuation of this word; this pronunciation is adopted by Ainsworth and Lempriere. Gouldman and Holyoke seem to look the other way; but Labbe says the more learned give this word the antepenultimate accent, and that this accent is more agreeable to the general rule. Those, however, must be pedantic coxcombs, who should attempt to disturb the received pronunciation when in English, because a contrary accentuation may possibly be proved to be more agreeable to Greek or Latin.

† *Pammenes*.—I find this word nowhere but in Lempriere, who accents it on the penultimate; but as all words of this termination have the antepenultimate accent, till this appears an exception I shall venture to alter it.

‡ *Pantheon*.—This word is universally pronounced with the accent on the second syllable in English, but in Latin it has its first syllable

Pan-tho'i-des, 4	Pa-ra'si-us, 11	Par'the-non
Pan-ti-ca-pæ'um	Par'cæ	Par-then-o-pæ'us
Pan-tic'a-pes	Par'is	Par-then'o-pe, 8
Pan-til'i-us	Pa-ris'a-des	Par'thi-a
Pa-ny'a-sis	Pa-ris'i-i, 4	Par-thy-e'ne
Pa-ny'a-sus	Par'i-sus	Pa-rys'a-des
Pa-pæ'us	Pa'ri-um	† Par-y-sa'tis
Pa-pha'ges	Par'ma, 1	Pa-sar'ga-da
Pa'phi-a	Par-men'i-des	Pa'se-as
Paph-la-go'ni-a	Par-me'ni-o	Pas'i-cles
Pa'phos	Par-nas'sus	Pa-sic'ra-tes
Pa'phus	Par'nes	Pa-siph'a-e
Pa-pi-a'nus	Par-nes'sus	Pa-sith'e-a
* Pa'pi-as	Par'ni, 3	Pa-sit'i-gris
Pa-pin-i-a'nus	Pa'ron	Pas'sa-ron
Pa-pin'i-us	Par-o-re'i-a	Pas-si-e'nus
Pa-pir'i-a	Pa'ros	Pas'sus
Pa-pir'i-us	Par-rha'si-a, 10	Pat'a-ra
Pa'p'pus	Par-rha'si-us, 10	Pa-ta'vi-um
Pa-pyr'i-us	Par-tha-mis'i-ris	Pa-ter'cu-lus
Par-a-bys'ton	Par-tha'on	Pa-tiz'e-thes
Par-a-di'sus	Par-the'ni-a	Pat'mos
Pa-ræt'a-cæ	Par-the'ni-æ, and	Pa'træ
Par-æ-to'ni-um	Par-the'ni-i, 4	Pa'tro
Par'a-li, 3	Par-the'ni-des	Pa-tro'cli
Par'a-lus	Par-the'ni-on	Pa-tro'cles
Pa-ra'si-a, 11	Par-the'ni-us	† Pa-tro'clus

accented; and this accentuation makes so slight a difference to the ear, that it ought to have the preference.

* *Papias*.—This is the name of an early Christian writer, who first propagated the doctrine of the Millennium; and it is generally pronounced with the accent on the second syllable, but I believe corruptly, since Labbe has adopted the antepenultimate accent, who must be well acquainted with the true pronunciation of ecclesiastical characters.

† *Parysalis*.—Labbe tells us that some prosodists contend that this word ought to be accented on the antepenultimate syllable, and we find Lempriere has so accented it; but so popular a tragedy as *Alexander*, which every where accents the penultimate, has fixed this pronunciation in our own country beyond a doubt.

‡ *Patroclus*.—Lempriere, Ainsworth, Gouldman, and Holyoke, accent the penultimate syllable of this word; but Labbe the antepenultimate; our graduses pronounce it either way; but I do not

Pat-ro-clí-des
 Pa'tron
 Pat'ro-us
 Pa-tul'ci-us, 10
 Pau'la
 Pau-li'na
 Pau-li'nus
 Pau'lus Æ-myl'i-
 us
 Pa'vor
 Pau-sa'ni-as
 Pau'si-as, 11
 Pax
 Pax'os
 Pe'as
 Pe-da'ci-a, 10
 Pe-dæ'us
 Pe-da'ni
 Pe-da'ni-us
 Pæd'a'sus
 Pe-di'a-dis
 Pe-di'a-nus
 Pe'di-as
 Pe'di-us Blæ'sus
 Pe'do
 Pe'dum
 Pe-gas'i-des
 Peg'a-sis
 Peg'a-sus
 Pel'a-gon
 Pe-lar'ge
 Pe-las'gi, 3
 Pe-las'gi-a, or
 Pe-las-gi'o-tis
 Pe-las'gus
 Pel-e-thro'ni-i, 4

Pe'le-us
 Pe-li'a-des
 Pe'li-as
 Pe-li'des
 Pe-lig'ni
 Pe-lig-nus
 Pel-i-næ'us
 Pel-i-næ'um
 Pe'li-on
 Pe'li-um
 Pel'la
 Pel-la'næ
 Pel-le'ne
 Pel-o-pe'a, or
 Pel-o-pi'a
 Pel-o-pe'i-a
 Pe-lop'i-das
 Pel-o-pon-ne'sus
 Pe'lops
 Pe'lor
 Pe-lo'ri-a
 Pe-lo'rum, or
 Pe-lo'rus
 Pe-lu'si-um, 10
 Pe-na'tes
 Pen-da'li-um
 Pe-ne'i-a, Pen'e-is
 Pe-ne'li-us
 Pe-nel'o-pe
 Pe-ne-us, or
 Pe-ne'us
 Pen'i-das
 Pen-tap'o-lis
 Pen-the-si-le'a
 Pen'the-us
 Pen'thi-lus

Pen'thy-lus
 Pep-ar-e'thos
 Peph-re'do
 Pe-ræ'a, 7
 Per-a-sip'pus
 Per-co'pe, 8
 Per-co'si-us, 11
 Per-co'te
 Per-dic'cas
 Per'dix
 Pe-ren'na
 Pe-ren'nis
 Pe're-us
 Per'ga
 Per'ga-mus
 Per'ge, 8
 Per'gus
 Pe-ri-an'der
 Pe-ri-ar'chus
 Per-i-boæ'a
 Per-i-bo'mi-us
 Per'i-cles
 Per-i-clym'e-nus
 Pe-rid'i-a
 Pe-ri-e-ge'tes
 Pe-ri-e'res
 Pe-rig'e-nes
 Pe-rig'o-ne
 Per-i-la'us
 Per-i-le'us
 Pe-ril'la
 Pe-ril'lus
 Per-i-me'de, 8
 Per-i-me'la
 Pe-rin'thus
 Per-i-pa-tet'i-ci, 3

hesitate to prefer the penultimate accent: and till some good reason
 be given for the contrary, I think *Patrocles* the historian, and *Patrocli*
 a small island, ought to be pronounced with the same accentuation as
 the friend of Achilles.

<i>Per'i-pa-tet-ics</i>	<i>Pes-si'nus</i>	<i>Phæn'na</i>
(Eng.)	<i>Pe-ta'li-a</i>	<i>Phæn'nis</i>
<i>Pe-riph'a-nes</i>	<i>Pet'a-lus</i>	<i>Phæ-oc'o-mes.</i>
<i>Per'i-phas</i>	<i>Pe-te'li-a</i>	<i>Phæs'a-na</i>
<i>Pe-riph'a-tus</i>	<i>Pet-e-li'nus</i>	<i>Phæs'tum</i>
<i>Per-i-phē'mus</i>	<i>Pe-te'on</i>	<i>Pha'e-ton</i>
<i>Per-pho-re'tus</i>	<i>Pe'te-us</i>	<i>Pha-e-ton-ti'a-des.</i>
<i>Pe-nis'a-des</i>	<i>Pe-til'i-a</i>	<i>Pha-e-tu'sa</i>
<i>Pe-ris'the-nes</i>	<i>Pe-til'i-i, 3</i>	<i>Phæ'us</i>
<i>Pe-rit'a-nus</i>	<i>Pe-til'i-us</i>	<i>Pha-ge'si-a, 10</i>
<i>Per'i-tas</i>	<i>Pet-o-si'ris</i>	<i>Pha'læ</i>
<i>Per-i-to'ni-um</i>	<i>Pe'tra</i>	<i>Pha-læ'cus</i>
<i>Pe'ro, or Per'o-ne</i>	<i>Pe-træ'a</i>	<i>Pha-læ'si-a, 11.</i>
<i>Per'o-e, 8</i>	<i>Pe-trei'us</i>	<i>Pha-lan'thus</i>
<i>Per-mes'sus</i>	<i>Pe-tri'num</i>	<i>Phal'a-ris</i>
<i>Per'o-la</i>	<i>Pe-tro'ni-a</i>	<i>Pha'nas</i>
<i>Per-pen'na, M.</i>	<i>Pe-tro'ni-us</i>	<i>Phal'a-rus</i>
<i>Per-pe-re'ne</i>	<i>Pet'ti-us</i>	<i>Phal'ci-don</i>
<i>Per-ran'thes</i>	<i>Peu'ce, 3</i>	<i>Pha'le-as</i>
<i>Per-rhœ'bi-a</i>	<i>Peu-ces'tes</i>	<i>*Pha-le're-us</i>
<i>Per'sa, or Per-se'is</i>	<i>Peu-ce'ti-a, 10</i>	<i>Pha-le'ris</i>
<i>Per'sæ</i>	<i>Peu-ci'ni, 4</i>	<i>Pha-le'ron, or</i>
<i>Per-sæ'us</i>	<i>Peu-co-la'us</i>	<i>Phal'e-rum</i>
<i>Per-sæ'e</i>	<i>Pex-o-do'rus</i>	<i>Pha-le'rus</i>
<i>Per-sæ'is</i>	<i>Phæ'a</i>	<i>Pha'li-as</i>
<i>Per-seph'o-ne</i>	<i>Phæ-a'ci-a, 10</i>	<i>Phal'li-ca</i>
<i>Per-sep'o-lis</i>	<i>Phæ'ax</i>	<i>Pha-lys'i-us, 10</i>
<i>Per-se-us, or</i>	<i>Phæd'i-mus</i>	<i>Pha-næ'us</i>
<i>Per'ses</i>	<i>Phæ'don</i>	<i>Phan-a-ræ'a</i>
<i>Per'se-us</i>	<i>Phæ'dra</i>	<i>Pha'nes</i>
<i>Per'si-a, 10</i>	<i>Phæ'dri-a</i>	<i>Phan'o-cles.</i>
<i>Per'sis</i>	<i>Phæ'drus</i>	<i>Phan-o-de'mus</i>
<i>Per'si-us Flac'cus</i>	<i>Phæd'y-ma, 5</i>	<i>Phan-ta'si-a, 10</i>
<i>Per'ti-nax</i>	<i>Phæ-mon'o-e</i>	<i>Pha'nus</i>
<i>Pe-ru'si-a, 10</i>	<i>Phæn-a-re'te</i>	<i>Pha'on</i>
<i>Pes-cen'ni-us</i>	<i>Phæ'ni-as</i>	<i>Pha'ra</i>

* *Phalereus*.—There is some doubt among the learned whether this word ought to be pronounced in three or four syllables; that is, as *Phal-e-re-us*, or *Pha-le-re-us*. The latter mode however, with the accent on the antepenultimate, seems to be the most eligible.

Pha-rac'i-des, 24
 Pha-ri'a, and
 Phe'ræ
 Pha-ras'ma-nes
 Pha'rax
 Pha'ris
 Phar-me-cu'sa
 Phar-na-ba'zus
 Phar-na'ce-a
 *Phar-na'ces
 Phar-na-pa'tes
 Phar-nas'pes
 Phar'nus
 Pha'ros
 Phar-sa'li-a
 Phar'te
 Pha'rus
 Pha-ru'si-i, or
 Phau-ra'si-i, 4
 Pha'si-as
 Phar'y-bus
 Pha-ryc'a-don
 Phar'y-ge
 Pha-se'lis
 Pha-si-a'na
 Pha'sis
 Phas'sus
 Phau'da
 Phav-o-ri'nus
 Pha-yl'lus
 Phe'a, or Phe'i-a
 Phe-ca'dum
 Phê'ge-us, or
 Phle'ge-us
 Phel'li-a
 Phel'lo-e
 Phel'lus

Phe'mi-us
 Phe-mon'o-e, 8
 Phe-ne'um
 Phe'ne-us (lacus)
 Phe'ræ
 Phe-ræ'us
 Phe-rau'les
 Phe-rec'lus
 Phe-rec'ra-tes
 Pher-e-cy'des
 Phe-ren-da'tes
 Pher-e-ni'ce, 29
 Phe'res
 Phe-re'ti-as, 10
 Pher-e-ti'ma
 Pher'i-num
 Phe'ron
 Phi'a-le
 Phi-a'li-a, or
 Phi-ga'li-a
 Phi'a-lus
 Phic'o-res
 Phid'i-as
 Phid'i-le
 Phi-dip'pi-des
 Phi-dit'i-a, 10
 Phi'don
 Phid'y-le
 Phig-a'le-i
 Phi'la
 Phil-a-del'phi-a
 Phil-a-del'phus
 Phi'læ
 Phi-læ'ni
 Phi-læ'us
 Phi-lam'mon
 Phi-lar'chus, 12

Phi-le'mon
 Phi-le'ne, 8
 Phi-le'ris
 Phil'e-ros
 Phi-le'si-us, 19
 Phil-e-tæ'rus
 Phi-le'tas
 Phi-le'ti-us, 10
 Phil'i-das
 Phil'i-des
 Phi-lin'na
 Phi-li'nus
 Phi-lip'pe-i
 Phi-lip'pi
 Phi-lip'pi-des
 Phi-lip'po-lis
 Phi-lip-pop'o-lis
 Phi-lip'pus
 Phi-lis'cus
 Phi-lis'ti-on, 11
 Phi-lis'tus
 Phil'lo
 Phi'lo
 Phil-o-bœ'o-tus
 Phi-loch'o-rus
 Phil'o-cles
 Phi-loc'ra-tes
 Phil-oc-te'tes
 Phil-o-cy'prus
 Phil-o-da-me'a
 Phil-o-de'mus
 Phi-lod'i-ce
 Phil-o-la'us
 Phi-lol'o-gus
 Phi-lom'a-che
 Phi-lom'bro-
 tus

* *Pharnaces*.—All our prosodists accent the antepenultimate syllable of this word; but an English ear is strongly inclined to accent the penultimate, as in *Arbaces* and *Arsaces*, which see.

*Phil-o-me'di-a
 Phil-o-me'dus
 Phil-o-me'la
 Phil-o-me'lus
 Phi'lon
 Phi-lon'i-des
 Phil'o-nis
 Phi-lon'o-e, 8
 Phi-lon'o-me
 Phi-lon'o-mus
 Phil'o-nus
 Phi-lop'a-ter
 Phil'o-phron
 Phil-o-pœ'men
 Phi-lo's'o-phus
 Phi-lo's-tra-tus
 Phi-lo'tas
 Phi-lot'e-ra
 Phi-lot'i-mus
 Phi-lo'tis
 Phi-lox'e-nus
 Phi-lyl'li-us
 Phil'y-ra
 Phil'y-res
 Phi-lyr'i-des
 Phi-ne'us
 Phin'ta
 Phin'ti-as, 10
 Phla
 Phleg'e-las
 Phleg'e-thon
 Phle'gi-as
 Phle'gon
 Phle'gra
 Phle'gy-e, 6, 8
 Phle'gy-as

Phli'as
 Phli'us
 Phlœ'us
 Pho-be'tor
 Pho-cæ'a
 Pho-cen'ses, Pho-
 cæ'i, and Pho'
 ci-ci, 3, 10
 Pho-cil'i-des
 Pho'ci-on, 10
 Pho'cis
 Pho'cus
 Pho-cyl'i-des
 Phœ'be
 Phœ'be-um
 Phœb'i-das
 Phœ-big'e-na
 Phœ'bus
 Phœ'mos
 Phœ-ni'ce, 29
 Phœ-nic'i-a, 10
 Phœ-nic'e-us
 Phœ-nic'i-des
 Phœ-ni'cus
 Phœ-ni-cu'sa
 Phœ-nis'sa
 Phœ'nix
 Phol'o-e
 Pho'lus
 Phor'bas
 Phor'cus, or
 Phor'cys
 Phor-cy'nis
 Phor'mi-o
 Phor'mis
 Pho-ro'ne-us

Pho-ro'nis
 Pho-ro'ni-um
 Pho-ti'nus
 Pho'ti-us, 10
 Phox'us
 Phra-a'tes
 Phra-at'i-ces
 Phra-da'tes
 Phra-gan'de
 Phra-ha'tes
 Phra-nic'a-tes
 Phra-or'tes
 Phras'i-cles
 Phras'i-mus
 Phra'si-us, 10
 Phra-ta-pher'nes
 Phri-a-pa'ti-us, 10
 Phrix'us
 Phron'i-ma
 Phron'tis
 Phru'ri, 3
 Phry'ges, 6
 Phryg'i-a
 Phry'ne, 6, 8
 Phryn'i-cus
 Phry'nis
 Phry'no
 Phryx'us
 Phth-i'a, 14
 Phthi-o'tis
 Phy'a
 Phy'cus
 Phyl'a-ce
 Phil'a-cus
 Phy-lar'chus
 Phyl'as

* *Philomedea*.—Nor less by *Philomedea* known on earth;
 A name derived immediate from her birth.

COOKE'S *Hesiod, Theog.* v. 311.

Phyl'e
 Phyl'e-is, 20
 Phy-le'us
 Phyl'i-ra
 Phyl'la
 Phyl-la'li-a
 Phyl-le'i-us
 Phyl'lis
 Phyl'li-us
 Phyl-lod'o-ce
 Phyl'los
 Phyl'lus
 Phy-scel'la
 Phy-rom'a-chus
 Phys'co-a
 Phys'con
 Phys'cos
 Phys'cus
 Phy-tal'i-des
 Phyt'a-lus
 Phyt'on
 Phyx'i-um
 Pi'a, or Pi-a'li-a
 Pi'a-sus
 Pi-ce'ni, 3
 Pi-cen'ti-a, 10
 Pic-en-ti'ni, 4
 Pi-ce'num
 Pi'cra
 Pic'tæ, or Pic'ti
 Pic-ta'vi, or
 Pict'o-nes
 Pic-ta'vi-um
 Pic'tor
 Pi'cus
 Pi-do'rus
 Pid'y-tes
 Pi'e-lus
 Pi'e-ra
 Pi-e'ri-a
 Pi-er'i-des

Pi'e-ris
 Pi'e-rus
 Pi'e-tas
 Pi'gres
 Pi-lum'nus
 Pim'pla
 Pim-ple'a
 Pim-ple'i-des
Pim-ple'e-des
 Pim-pra'na
 Pin'a-re
 Pi-na'ri-us
 Pin'da-rus
Pin'dar (Eng.)
 Pin'da-sus
 Pin-de-nis'sus
 Pin'dus
 Pin'na
 Pin'thi-as
 Pi-o'ni-a
 Pi-ræ'us, or
 Pi-ræ'e-us
 Pi-re'ne
 Pi-rith'o-us
 Pi'rus
 Pi'sa
 Pi'sæ
 Pi-sæ'us
 Pi-san'der
 Pi-sa'tes, or Pi-sæ'i
 Pi-sau'rus
 Pi-se'nor
 Pis'e-us
 Pis'i-as, 10
 Pi-si'di-a
 Pi-sid'i-ce
 Pi'sis
 Pis-is-trat'i-dæ
 Pis-is-trat'i-des
 Pi-sis'tra-tus
 Pi'so

Pi-so'nis
 Pis'si-rus
 Pis'tor
 Pi'sus
 Pi-suth'nes
 Pit'a-ne
 Pith-e-cu'sa
 Pith'e-us
 Pi'tho
 Pith-o-la'us
 Pi-tho'le-on
 Pi'thon
 Pi'thys
 Pit'ta-cus
 Pit'the-a
 Pit'the-cus
 Pit-the'is
 Pit'the-us
 Pit-u-a'ni-us
 Pit-u-la'ni, 3
 Pit-y-æ'a
 Pit-y-as'sus
 Pit-y-o-ne'sus
 Pit-y-u'sa
 Pla-cen'ti-a, 10
 Plac-i-de-i-a'nus
 Pla-cid'i-a
 Pla-cid'i-us
 Pla-na'si-a, 10
 Plan-ci'na
 Plan'cus
 Pla-tæ'a
 Pla-tæ'æ
 Pla-ta'ni-us
 Pla'to
 Plau'ti-a, 10
 Plau'ti-us
 Plau-ti-a'nus
Plau-she-a'nus
 Plau-til'la
 Plau'tus

Plei'a-des	Plis-to'a-nax	Plyn-te'ri-a
'lei'o-ne	Plis-to'nax	Pnig'e-us, 13
'lem-my'r'i-um	Plis-to-ni'ces, 30	Pob-lic'i-us, 24
'lem'ne-us, 29	Plo'tæ	Pod-a-lir'i-us
'leu-ra'tus	Plo-ti'na	Po-dar'ce, 8
'leu'ron	Plot-i-nop'o-lis	Po-dar'ces
'lex-au're	Plo-ti'nus	Po-da'res
'lex-ip'pus	Plo'ti-us, 10	Po-dar'ge
'lin'i-us	Plu-tar'chus	Po-dar'gus
'Plin'y (Eng.)	<i>Plu'tarch</i> (Eng.)	Pœ'as
'Plin-thi'ne	Plu'ti-a, 10	Pœc'i-le, 24
'Plis-tar'chus	Plu'to	Pœ'ni, 3
'Plis'tha-nus	Plu-to'ni-um	Pœ'on
'Plis'the-nes	Plu'tus	Pœ-o'ni-a
'Plis-ti'nus	Plu'vi-us	Pœ'us

* *Pleiades.*

When with their domes the slow-pac'd snails retreat,
Beneath some foliage from the burning heat
Of the *Pleiades*, your tools prepare;
The ripen'd harvest then deserves your care.

COOKE'S *Hesiod, Works and Days.*

The translator had adhered strictly to the original Πλειάδης, in making this word four syllables. Virgil has done the same:

Pleiādas, Hyadas, claramque Lycaonis, Arcton.

GEORGIC. I.

But Ovid has contracted this word into three syllables:

Pleiades incipiunt humeros relevare paternos.

FASTI, iv. p. 169.

The latter translators of the Classics have generally contracted this word to three syllables. Thus in Ogilby's translation of Virgil's *Georgics*, b. 1.

First let the eastern *Pleiades* go down,
And the bright star in Ariadne's crown.
The *Pleiades* and Hyades appear;
The sad companions of the turning year.

CREECH'S *Manilius.*

But Dryden has, to the great detriment of the poetical sound of this word, anglicised it, by squeezing it into two syllables.

What are to him the sculpture of the shield,
Heaven's planets, earth, and ocean's wat'ry field,
The *Pleiads*, Hyads, less and greater Bear,
Undipp'd in seas, Orion's angry star?

OVID'S *Met.* b. 12.

This unpleasant contraction of Dryden's seems not to have been much followed. Elegant speakers are pretty uniform in preferring the trisyllable; but a considerable variety appears in the sound of the diphthong *ei*. Most speakers pronounce it like the substantive

Po'gon	Pol'lis	Pol-y-bo'tes
Po'la	Pol'li-us Fe'lix	Pol-y-ca'on
*Pol'e-mo	Pol-lu'ti-a, 10	Pol-y-car'pus
Pol-e-mo-cra'ti-a	Pol'lux	Pol-y-cas'te
Pol'e-mon	Po-lo'ni-a	Po-lych'a-res
Po-le'nor	Po'lus	Pol-y-cle'a
Po'li-as	Po-lus'ca	Pol'y-cles
Po-li-or-ce'tes	Pol-y-æ'nus	Pol-y-cle'tus
Po-lis'ma	Pol'y-nus	Po-lyc'ra-tes
Po-lis'tra-tus	Pol-y-ar'chus	Pol-y-cre'ta, or
Po-li'tes	Po-lyb'i-das	Pol-y-cri'ta
Pol-i-to'ri-um	Po-lyb'i-us, or	Po-lyc'ri-tus
Pol-len'ti-a, 10	Pol'y-bus	Po-lyc'tor
Pol-lin'e-a	Pol-y-bœ'a	Pol-y-dæ'mon
Pol'li-o	Pol-y-bœ'tes	Po-lyd'a-mas

eye; and this pronunciation is defended by the common practice in most schools of sounding the diphthong *u* in this manner in appellatives; but though Greek appellatives preserve the original sound of their letters, as *φιλαυτία, προβάτιον, κ. τ. λ.* where the *t* does not slide into *sh*, as in Latin words; yet proper names, which are transplanted into all languages, partake of the soil into which they are received, and fall in with the analogies of the language which adopts them. There is, therefore, no more reason for preserving the sound of *u* in proper names, than for pronouncing the *c* like *k* in *Phocion, Lacedæmon, &c.*

But perhaps it will be said, that our diphthong *ei* has the sound of *eye* as well as the Greek *u*. To which it may be answered, that this is an irregular sound of these vowels, and can scarcely be produced as an example, since it exists but in *either, neither, height, and sleight*. The two first words are more frequently and analogically pronounced *eether, neether*; and *height* is often pronounced, so as to rhyme with *weight*, and, would, in all probability, be always so pronounced, but for the false supposition, that the abstract must preserve the sound of the verb or adjective from which it is derived; and with respect to *sleight*, though Dr. Johnson says it ought to be written *slight*, as we sometimes see it, yet, if we observe his authorities, we shall find that several respectable authors spelt the word in this manner; and if we consult Junius and Skinner, particularly the last, we shall see the strongest reason from etymology to prefer this spelling, as in all probability it comes from *sly*. The analogical pronunciation therefore of the diphthong in our own language is either as heard in *vein, rein, &c.* or in *perceive, receive, &c.* The latter is adopted by many speakers in the present word, as if written *Pleeades*; but *Plyades*, though less analogical, must be owned to be the more polite and literary pronunciation.—See note on *Elegia* in the *Terminational Vocabulary*.

* *Polemo Potius.* (Vide de Orat. 257.)

Pol-y-dam'na	Pol-y-pœ'tes	Pom-po'ni-us
Pol-y-dec'tes	Po-lys'tra-tus	Pom-po-si-a'nus
Pol-y-deu-ce'a	Pol-y-tech'nus	Pomp-ti'ne
Pol-y-do'ra	Pol-y-ti-me'tus	Pomp'ti-nus
Pol-y-do'rus	Po-lyt'i-on, 10	Pom'pus
Pol-y-æ-mon'i-des	Po-lyt'ro-pus	Pon'ti-a, 10
Pol-y-gi'ton	Po-lyx'e-na	Pon'ti-cum ma're
Po-lyg'i-us	Pol-yx-en'i-das	Pon'ti-cus
Pol-yg-no'tus	Po-lyx'e-nus	*Pon-tid'i-us
Pol-y-hym'ni-a, and Po-lym'ni-a	Po-lyx'o	Pon-ti'na
Po-lyg'o-nus	Pol-y-ze'lus	Pon-ti'nus,
Pol-y-id'i-us	Pom-ax-æ'thres	Pon'ti-us, 10
Pol-y-la'us	Po-me'ti-a, 10	Pon'tus
Po-lym'e-nes	Po-me'ti-i, 3	Pon'tus Eu-xi'nus
Pol-y-me'de	Pom-e-ti'na	†Po-pil'i-as
Po-lym'e-don	Po-mo'na	†Po-pil'i-us Læ' nas
Pol-y-me'la	Pom-pe'i'a, 5	Pop-lic'o-la
Pol-ym-nes'tes	Pom-pe-i-a'nus	Pop-pæ'a Sa-bi'na
Pol-ym-nes'tor	Pom-pe'i'i, or Pom-pe'i-um	Pop-pæ'us
Pol-y-ni'ces	Pom-pe-i-op'o-lis	Pop-u-lo'ni-a
Po-lyn'o-e	Pom-pe'i'us	Por'ci-a, 10
Pol-y-pe'mon	Pom-pil'i-a	Por'ci-us, 10
Pol-y-per'chon	Pom-pil'i-us Nu' ma	Po-red'o-rax
Pol-y-phe'mus	Pom-pi'lus	Po-ri'na
Pol'y-pheme, Eng.	Pom-pis'cus	Por-o-se-le'ne
Pol-y-phon'tes	Pom-po'ni-a	Por-phyr'i-on
Pol'y-phron		Por-phyr'i-us

* *Pontidius*.—(De Orat. 204.)

† *Popilius*.—(Matrona nobilis Romæ, prima in funeribus laudatione publicâ honorata. Vide not. in Cic. de Orat. 178.)

‡ *Popilius Lænas*.—Nothing can shew the dignity of the Roman commonwealth and the terror of its arms more than the conduct of this man. He was sent as an ambassador to Antiochus, king of Syria, and was commissioned to order that monarch to abstain from hostilities against Ptolemy, king of Egypt, who was an ally of Rome. Antiochus, who was at the head of his army when he received this order, wished to evade it by equivocal answers; but Popilius, with a stick which he had in his hand, made a circle round him on the sand, and bade him, in the name of the Roman senate and people, not to go beyond it before he spoke decisively. This boldness intimidated Antiochus: he withdrew his garrison from Egypt, and no longer meditated a war against Ptolemy.

Por'ri-ma
 Por-sen'na, or
 Por'se-na
 Port'i-a, and
 Por'ti-us, 10
 Port'mos
 Por-tum-na'li-a
 Por-tum'nus
 Po'rus
 Po-si'des
 Pos-i-de'um
 Pos-i-dei'on (Gr.)
 Po-si'don
 Pos-i-do'ni-a
 Pos-i-do'ni-us
 Po'si-o, 10
 Post-hu'mi-a
 Post-hu'mi-us
 Post-ver'ta
 Pos-tu'mi-us
 Po-tam'i-des
 Pot'a-mon
 Po-thi'nus
 Po'thos
 Pot-i-dæ'a
 Po-ti'na
 Po-tit'i-us, 24
 Pot'ni-æ
 Prac'ti-um, 10
 Præ'ci-a, 10
 Præ-nes'te
 Præ'sos
 Præ'sti, 3
 Præ'tor
 Præ-to'ri-us
 Præ-tu'ti-um, 10
 Prat'i-nas
 Prax-ag'o-ras
 Prax'i-as

Prax-id'a-mas
 Prax-id'i-ce
 Prax'i-la
 Prax-iph'a-nes
 Prax'is
 Prax-it'e-les
 Prax-ith'e-a
 Pre-u'ge-nes
 Prex-as'pes
 Pri-am'i-des
 Pri'a-mus
 Pri-a'pus
 Pri-e'ne
 Pri'ma
 Pri'on
 Pris-cil'la
 Pris'cus
 Pris'tis
 Pri-ver'nus
 Pri-ver'num
 Pro'ba
 Pro'bus, M.
 Pro'cas
 Proch'o-rus
 Proch'y-ta
 Pro-cil'i-us
 Pro-cil'la
 Pro-cil'lus
 Proc'le-a
 Pro'cles
 Proc'ne
 Pro-cli'dæ
 Proc-on-ne'sus
 Pro-co'pi-us
 Pro'cris
 Pro-crus'tes
 Proc'u-la
 Proc-u-lei'us, 5
 Proc'u-lus

Pro'cy-on
 Prod'i-cus
 Pro-er'na
 Proet'i-des
 Proe'tus
 Prog'ne
 Pro-la'us
 Prom'a-chus
 Pro-math'i-das
 Pro-ma'thi-on
 Prom'e-don
 Prom-e-næ'a
 Pro-me'the-i
 Pro-me'the-us, 29
 Pro-me'this, and
 Prom-e'thi-des
 Prom'e-thus
 Prom'u-lus
 Pro-nap'i-des
 Pro'nax
 Pron'o-e
 Pron'o-mus
 Pron'o-us
 Pron'u-ba
 Pro-per'ti-us
 Pro-poet'i-des
 Pro-pon'tis
 Prop-y-le'a
 Pros-chys'ti-us, 10
 Pro-ser'pi-na, 28
Pros'er-pine, Eng.
 Pros-o-pi'tis
 Pro-sym'na
 Pro-tag'o-ras
 Prot-a-gor'i-des
 Pro'te-i Co-lum'næ
 Pro-tes-i-la'us
 Pro'te-us
 *Pro-tho-e'nor

• *Prothoenor*.—The hardy warriors whom Bœotia bred,
 Peneleus, Leitus, *Prothoenor* led.

Pro'the-us	Ptol-e-der'ma	Pyl'e-us
Proth'o-us	Ptol-e-mæ'um	Pyl'le-on
Pro'to	Ptol-e-mæ'us	Py'lo
Pro-to-ge-ne'a	<i>Ptol'e-my</i> (Eng.)	Py'los (Gr.)
Pro-tog'e-nes	<i>Tol'e-me</i> , 16	Py'lus
*Prot-o-ge-ni'a	Ptol-e-ma'is	Py'ra
†Pro-to-me-di'a	Ptol'y-chus	Py-rac'mon
Prot-o-me-du'sa	Pto'cus	Py-rac'mos
Prox'e-nus	Pub-lic'i-us, 10	Py-ræch'mes
Pru-den'ti-us, 10	Pub-lic'i-a, 24	Pyr'a-mus
Prum'ni-des	Pub-lic'o-la	Pyr-e-næ'i
Pru'sa	Pub'li-us	Pyr-e-næ'us
Pru-sæ'us	Pul-che'ri-a, 12	Py-re'ne
Pru'si-as, 10	Pu'ni-cum bel'	Pyr'gi, 3
Prym'no	lum	Pyr'gi-on
Pryt'a-nes	Pu'pi-us	Pyr'go
Pryt-a-ne'um	Pu-pi-e'nus	Pyr-got'e-les
Pryt-a-nei'on, Gr.	Pup'pi-us	Pyr'gus
Pryt'a-nis	Pu-te'o-li, 3	Py-rip'pe
Psam'a-the, 15	Py-a-nep'si-a, 10	Py'ro
Psam'a-thos	Pyd'na	Pyr'o-is
Psam-me-ni'tus	Pyg'e-la	Py-ro'ni-a
Psam-met'i-chus	Pyg-mæ'i, 29	Pyr'rha
Psam'mis	Pyg-ma'li-on	Pyr'rhi-as
Psa'phis	Py'l'a-des	Pyr'rhi-ca
Psa'pho, 15	Py'læ	Pyr'rhi-cus
Pse'cas	Py-læm'e-nes	Pyr'rhi-dæ
Pso'phis	Py-lag'o-ræ	Pyr'rho
Psy'che, 12, 15	Py-lag'o-ras	Pyr'rhus
Psych'rus	Py-la'on	Pys'te
Psyl'li, 3, 15	Py-lar'tes	Py-thag'o-ras
Pte'le-um, 16	Py-lar'ge	Pyth-a-ra'tus
Pter-e-la'us	Py'las	Pyth'e-as
Pte'ri-a	Py-le'ne	Py'thes

* See *Iphigenia*.

† *Protomedia*.—Nisæa and Actæa boast the same,
Protomedia from the fruitful dame,
 And Doris, honour'd with maternal name.

Cooke's *Hesiod. Theog.* v. 483.

See *Iphigenia*.

104 PY

Pyth'e-us
Pyth'i-a
Pyth'i-as
Pyth'i-on
Pyth'i-us

PY

Py'tho
Py-thoch'a-ris
Pyth'o-cles
Pyth-o-do'rus
Pyth-o-la'us

PY

Py'thon
Pyth-o-ni'ce, 30
Pyth-o-nis'sa
Pyt'na
Pyt-ta'lus

QU

QUA-DEr'NA
Qua'di
Qua-dra'tus
Quad'ri-frons, or
 Quad'ri-ceps
Quæ-s-to'res
Qua'ri, 3
Qua'ri-us
Quer'cens
Qui-e'tus

QU

Quinc-ti-a'nus, 10
Quinc-til'i-a
Quinc'ti-us, T.
Quin-de-cem'vi-ri
Quin-qua'tri-a
Quin-quen-na'les
Quin-que-v'iri
Quin-til-i-a'nus
Quin-til'i-an
(Eng.)

QU

Quin-til'i-us Va'
 rus
Quin-til'la
Quin-til'lus, M.
Quin'ti-us, 10
Quin'tus Cur'ti-us
Quir-i-na'li-a
Quir-i-na'lis
Qui-ri'nus
Qui-ri'tes, 1

RE

RA-BIR'I-US
Ra-cil'i-a
Ræ-sa'ces
Ra-mi'ses
Ram'nes
Ran'da
Ra'po
Ra-scip'o-lis
Ra-ven'na
Rav'o-la
Rau-ra'ci, 3
Rau-ri'ci
Re-a'te, 8
*Reb'i-lus
Re-dic'u-lus
Red'o-nes

RH

Re-gil'læ
Re-gil-li-a'nus
Re-gil'lus
Reg'u-lus
Re'mi, 3
Rem'u-lus
Re-mu'ri-a
Re'mus
Re'sus
Re-u-dig'ni, 3
Rha'ci-a, 10
Rha'ci-us
Rha-co'tis
Rhad-a-man'thus
Rhad-a-mis'tus
Rha'di-us

RH

Rhæ'te-um
Rhæ'ti, or Ræ'ti
Rhæ'ti-a, 10
Rham-nen'ses
Rham'nes
Rham-si-ni'tus
Rham'nus
Rha'nis
Rha'ros
Rhas-cu'po-ris
Rhe'a
Rhe'bas, or Rhe'
 bus
Rhed'o-nes
Rhe'gi-um
Rhe-gus'ci, 3

Rhe'mi, 3	Rho-sa'ces	Ru'bi-con
Rhe'ne	Rho'sus	Ru-bi-e'nus Lap'
Rhe'ni, 3	Rhox-a'na, or	pa
Rhe'nus	Rox-a'na	Ru-bi'go
Rhe-o-mi'tres	Rhox-a'ni, 3	Ru'bra sa'xa
Rhe'sus	Rhu-te'ni, and	Ru'bri-us
Rhe-tog'e-nes	Rhu-the'ni	Ru'di-æ
Rhet'i-co	Rhyn'da-cus	* Ru-di'nus
Rhe-u'nus	Rhyn'thon	Ru'fæ
Rhex-e'nor	Rhy'pæ	Ruf'fus
Rhex-ib'i-us	Ri-phæ'i, 3	Ru-fil'lus
Rhi-a'nus	Ri-phe'us	Ruf-fi'nus
Rhid'a-go	Rix-am'a-ræ	Ru-fi'nus
Rhi-mot'a-cles	Ro-bi'go, or	Ru'fus
Rhi'on	Ru-bi'go	Ru'gi-i, 4
Rhi'pha, or Rhi'	Rod-e-ri'cus	Ru'mi-nus
phe	Ro'ma	Run-ci'na
Rhi-phæ'i, 3	Rome (Eng.) pro-	Ru-pil'i-us
Rhi-phe'us	nounced Room	† Rus'ca
Rhi'um	Ro-ma'ni, 3	Rus'ci-us, 10
Rhod'a-nus	Ro-ma'nus	Rus-co'ni-a
Rho'de	Ro-mil'i-us	Ru-sel'læ
Rho'di-a	Rom'u-la	Rus'pi-na
Rhod-o-gy'ne, or	Ro-mu'li-dæ	Ru-te'ni
Rhod-o-gu'ne	Rom'u-lus	Rus'ti-cus
Rho'do-pe, or	Ro'mus	Ru'ti-la
Rho-do'pis	Ros'ci-us, 10	Ru'ti-lus
Rho'dus	Ro-sil'la-nus	Ru-til'i-us Ru'fus
Rhodes (Eng.)	Ro'si-us, 11	Ru'tu-ba
Rhoe'bus	Rox-a'na	Ru'tu-bus
Rhoe'cus	Rox-o-la'ni, 3	Ru'tu-li, 3
Rhoe'te-um	Ru-bel'li-us	Ru'tu-pæ
Rhoe'tus	Ru'bi, 3	Ru-tu-pi'nus

SA

SA

SA

SA'BA	Sab'a-con	Sa-ba'ta
Sab'a-chus, or	Sa'bæ	Sa-ba'zi-us

* *Rudinus*.—(De Orat. 292.)† *Rusca*.—(M. Pinarius. Vide de Orat. 196.)

Sab'bas	Sal-a-mi'na	Sa-ma'ri-a, 30
Sa-bel'la	Sa-la'pi-a, or	Sam-bu'los
Sa-bel'li, 3	Sa-la'pi-æ	Sa'me, or Sa'mos
Sa-bi'na	Sal'a-ra	Sa'mi-a
Sa-bi'ni, 3, 4	Sa-la'ri-a	Sam-ni'tæ
Sa-bin-i-a'nus, 21	Sa-las'ci, 3	Sam-ni'tes
Sa-bi'nus Au'lus	Sa-lei'us, 5	<i>Sam'nites</i> (Eng.)
Sa'bis	Sa-le'ni, 3	Sam'ni-um
Sab'ra-cæ	Sal-en-ti'ni, 3	Sa-mo'ni-um
Sa-bri'na	Sa-ler'num	Sa'mos
Sab'u-ra	Sal-ga'ne-us, or	Sa-mos'a-ta
Sab-u-ra'nus	Sal-ga'ne-a	Sam-o-thra'ce, or
Sab'ra-ta	Sa'li-i, 3, 4	Sam-o-thra'ci-a
Sa'bus	Sal-i-na'tor	Sa'mus
Sac'a-das	Sa'li-us	Sa'na
Sa'cæ	Sal-lus'ti-us	San'a-os
Sa'cer	<i>Sal'lust</i> (Eng.)	San-cho-ni'a-thon
Sach-a-li'tes	Sal'ma-cis	* San-da'ce
Sa-cra'ni	Sal-mo'ne	San-da'li-um
Sa-cra'tor	Sal-mo'ne-us	San'da-nis
Sa-crat'i-vir	Sal'mus	San'da-nus
Sad'a-les	Sal-my-des'sus	San-di'on, 11
Sa'dus	Sa'lo	San-dre-cot'tus
Sad-y-a'tes	Sa-lo'me, 8	San'ga-la
Sag'a-na	Sa'lon	San-ga'ri-us, or
Sag'a-ris	Sa-lo'na, or	San'ga-ris
Sa-git'ta	Sa-lo'næ	San-guin'i-us
Sa-gun'tum, or	Sal-o-ni'na	† San'ni
Sa-gun'tus	Sal-o-ni'nus	San-nyr'i-on
Sa'is	Sa-lo'ni-us	San'to-nes, and
Sa'la	Sal'pis	San'to-næ
Sal'a-con	Sal-vi-a'nus	Sa'on
Sal-a-me'nes	<i>Sal'vi-an</i> (Eng.)	Sa-pæ'i, or Sa-
Sal-a-min'i-a	Sal-vid-i-e'nus	phæ'i
Sal'a-mis	Sal'vi-us	Sa'por

* *Sundace*.—A sister of Xerxes, which I find in no lexicographer but Lempriere, and in him with the accent on the first syllable; but from its Greek original Σανδαύχη it ought certainly to be accented on the second syllable.

† *Sanni*.—(Populus Asiæ, etc. De Orat. in notâ, p. 189.)

* Sa-po'res	Sat'u-ra	Scar-phi'a, or
Sap'pho, or Sa'pho	Sat-u-rei'um, or	Scar'phe
Sap'ti-ne	Sa-tu're-um	Scau'rus
Sa-rac'o-ri, 3	Sat-u-rei'us	Sced'a-sus
Sa-ran'ges	Sat-ur-na'li-a	Scel-e-ra'tus
Sar-a-pa'ni, 3	Sa-tur'ni-a	† Scep'sis
Sar'a-pus	Sat-ur-ni'nus	† Scep'si-us
Sar'a-sa	Sa-tur'ni-us	Sche'di-a
Sa-ras'pa-des	Sa-tur'nus	<i>Ske'di-a</i>
Sar-dan-a-pa'lus	Sat'u-rum	Sche'di-us, 12
Sar'di, 3	Sat'y-rus	Sche'ri-a
Sar'des	Sav'e-ra	Schœ'ne-us
Sar-din'i-a	Sau-fei'us Tro'gus	Schœ'nus, or
Sar'dis, or Sar'des	Sa'vo, or Sav-o'na	Sche'no
Sar-don'i-cus, 30	Sau-rom'a-tæ	Sci'a-this
Sar-i-as'ter	Sau'rus	<i>Si'a-this</i>
Sar-ma'ti-a, 10	Sa'vus	Sci'a-thos
Sar-men'tus	Saz'i-ches, 12	Sci'dros
Sar'ni-us	Scæ'a	Scil'lus
Sa'ron	<i>Se'a</i>	Sci'nis
Sa-ron'i-cus Si'nus	Scæ'va	Scin'thi, 3
Sar-pe'don	<i>Se'va</i>	Sci-o'ne
Sar-ras'tes	Scæ'vo-la	Sci-pi'a-dæ
Sar-si-na	<i>Sev'o-la</i>	Scip'i-o, 9
Sar-san'da	Scal'pi-um	Sci'ra, 7
Sa'son	Sca-man'der	Sci-ra'di-um
Sas'si-a	Sca-man'dri-us	Sci'ras, 3
Sa-tas'pes	Scan-da'ri-a	Sci'ron
Sa'ti-æ, 10	Scan-di-na'vi-a	Sci'rus
Sat-i-bar'za'nes	Scan-ti-a'nus	Sco'lus
Sa-tic'u-la, and	Scan-til'la	Scom'brus
Sa-tic'u-lus	Scap-tes'y-le	Sco'pas
Sa'tis	Scap'ti-a, 10	Sco'pi-um
Sat-ra-pe'ni	Scap'ti-us, 10	Scor-dis'ci, and
Sa-tri'cum	Scap'u-la	Scor-dis'cæ
Sa-trop'a-ces	Scar'di-i, 3, 4	Sco-ti'nus

* *Sapores*.—This word, says Labbe, is by Gavantus and others, ignorant of the Greek, accented on the first syllable.

† *Scepsis*.—(Urbs Illyriæ Minoris. Vide de Orat. in notâ, 230.)

‡ *Scepsius*.—(Metrodorus.)

Sco-tus'sa
 Scri-bo'ni-a
 Scri-bo-ni-a'nus
 Scri-bo'ni-us
 Scyl-a-ce'um, 9
 Scyl'lax
 Scyl'la
 Scyl-læ'um
 Scyl'li-as
 Scyl'lis
 Scyl'lus
 Scy-lu'rus
 Scyp'pi-um
 Scy'ras
 Scy'ros
 Scy'thæ
 Scy'thes, or
 Scy'tha
 Scyth'i-a
 Scyth'i-des
 Scy-thi'nus
 Scy'thon
 Scy-thop'o-lis
 Se-bas'ta
 Se-bas'ti-a
 Seb-en-ny'tus
 Se-be'tus

Se-bu-si-a'ni, or
 Se-gu-si-a'ni
 Sec-ta'nus
 Sed-i-ta'ni, or
 Sed-en-ta'ni, 3
 Se-du'ni, 3
 Se-du'si-i, 3
 Se-ges'ta
 Se-ges'tes
 Se-gob'ri-ga
 Seg'ni, 3
 Seg'o-nax
 Se-gon'ti-a, or
 Se-gun'ti-a, 10
 Seg-on-ti'a-ci, 3
 Se-go'vi-a
 Se-gun'ti-um, 10
 Se-ja'nus Æ'li-us
 Sei'us Stra'bo
 Se-lem'nus
 Se-le'ne
 Sel-eu-ce'na, or
 Se-leu'cis
 * Sel-eu'ci-a, 30
 Se-leu'ci-dæ
 Se-leu'cis
 Se-leu'cus

Sel'ge
 Se-lim'nus
 Se-li'nuns, or
 Se-li'nus
 Sel-la'si-a
 Sel-le'is
 Sel'li, 3
 Se-lym'bri-a
 Sem'e-le
 Sem-i Ger-ma'ni
 Sem-i-gun'tus
 Se-mir'a-mis
 Sem'no-nes
 Se-mo'nes
 Sem-o-sanc'tus
 Sem-pro'ni-a
 Sem-pro'ni-us
 Se-mu'ri-um
 Se'na
 Se-na'tus
 Sen'na, or Se'na
 Sen'e-ca
 Sen'o-nes
 Sen'ti-us, 10
 Sep-te'ri-on
 Sep-tim'i-us
 Sep-ti-mu-lei'us

* *Seleucia*.—Lempriere and Labbe accent this word on the penultimate; but Ainsworth, Gouldman, and Holyoke, on the antepenultimate. As this word, according to Strabo, has its penultimate formed of the diphthong *u*, Σελυκία, this syllable ought to have the accent; but as the antepenultimate accent is so incorporated into our tongue, I would strongly recommend the pronunciation which an English scholar would give it at first sight, and that is placing the accent on the *u*. This is the accent Milton gives it:

—Eden stretch'd her line

From Auran eastward to the royal tow'rs
 Of great *Seleucia*, built by Grecian kings.

Par. Lost, b. 4.

If, however, the English scholar wishes to shine in the classical pronunciation of this word, let him take care to pronounce the *c* like *s* only, and not like *sh*, which sound it necessarily has, if the accent be on the antepenultimate syllable.—See Rules 10 and 30.

Sep'y-ra	Ser-vil'i-us	Sy-gam'bri, 3
Seq'ua-na	Ser'vi-us Tul'li-us	Si-ca'ni, 3
Seq'ua-ni	Ses'a-ra	Si-ca'ni-a
Se-quin'i-us	Se-sos'tris	Sic'e-lis
Se-ra'pi-o	Ses'ti-us	Si-cel'i-des
* Se-ra'pis	Ses'tos, or Ses'tus	Si-chæ'us
Se'res	Se-su'vi-i, 3	Si-cil'i-a
Ser-bo'nis	Set'a-bis	Si-cin'i-us Den-ta' tus
Se-re'na	Se'thon	Si-ci'nus
Se-re-ni-a'nus	Se'ti-a, 10	Sic'o-rus
Se-re'nus	Se-ve'ra	Sic'u-li, 3
Ser-ges'tus	Se-ve-ri-a'nus	§ Sic'u-lr's
Ser'gi-a	† Se-ve'rus	Sic'y-on
Ser'gi-us	Seu'thes	<i>Sish'e-on</i>
† Ser-gi'o-lus	Sex'ti-a	Sic-y-o'ni-a
Se-ri'phus	Sex-til'i-a	<i>Sish-e-o'ne-a</i>
Ser'my-la	Sex-til'i-us	Si'de, 8
Ser-ra'nus	Sex'ti-us	Si-de'ro
Se'ron	Sex'tus	Sid-i-ci'num
Ser-to'ri-us	Si-bi'ni, 3	Si'don
Ser-væ'us	Si-bur'ti-us	Si-do'nis
Ser-vi-a'nus	Si-by'l'la	Si-do'ni-us
Ser-vil'i-a	Si'ca	Si'ga
Ser-vil-i-a'nus	Si-cam'bri, or	

* *Serapis*.—There is not a dissenting voice among our prosodists for the pronouncing of this word with the accent on the penultimate syllable; and yet, to show the tendency of English pronunciation, when a ship of this name had a desperate engagement with one of the French, which attracted the attention of the public, every body pronounced it with the accent on the first syllable. Milton has done the same in his sublime description of the grandeurs of Pandemonium:

———Not Babylon

Nor great Alcairo such magnificence
 Equall'd in all their glories to enshrine
 Belus or *Serapis* their gods; or seat
 Their kings, when Egypt with Assyria strove,
 In wealth and luxury.

Par. Lost, b. i. v. 717.

† *Sergiolus*.—I find this word in no dictionary but Lempriere's, and there the accent is placed upon the penultimate instead of the antepenultimate syllable.

‡ *Severus*.—This word, like *Serapis*, is universally mispronounced by the mere English scholar with the accent on the first syllable.

§ *Siculus*.—(Diodorus.)

Si-gæ'um, or
 Si-ge'um
 Sig'ni-a
 Sig-o-ves'sus
 Si-gy'ni, Sig'u-næ
 Si-gyn'næ
 Si'la, or Sy'la
 Si-la'na Ju'li-a
 Si-la'nus
 Sil'a-ris
 Si-le'nus
 Sil-i-cen'ses
 Sil-i-us I-tal'i-cus
 Sil'phi-um
 Sil-va'nus
 Sim-briv'i-us, or
 Sim-bruv'i-us
 Si-me'thus, or
 Sy-me'thus
 Sim'i-læ
 Sim'i-lis
 Sim'mi-as
 Si'mo
 Si'mo-is
 Sim-o-is'i-us, 10
 Si'mon
 Si-mon'i-des
 Sim-plic'i-us, 24
 Sim'u-lus
 Si'mus
 Sym'y-ra
 Sin'di
 Sin-gæ'i, 3

Si'nis
 Sin'na-ces
 Sin'na-cha
 Sin'o-e
 Si'non
 Si-no'pe
 Si-no'pe-us
 Sin'o-rix
 Sin'ti-i, 3, 4
 Sin-u-es'sa
 Siph'nos
 Si-pon'tum, Si'pus
 Sip'y-lum, and
 Sip'y-lus
 Si-re'nes
 Si'rens (Eng.)
 Si'ris
 Sir'i-us
 Sir'mi-um
 Si-sam'nes
 Sis'a-pho
 Sis'e-nes
 Si-sen'na
 Sis-i-gam'bis, or
 Sis-y-gam'bis
 Sis-o-cos'tus
 Sis'y-phus
 Si-tal'ces
 Sith'ni-des
 Si'thon
 Si-tho'ni-a
 Sit'i-us, 10, 24
 Sit'o-nes

Sme'nus
 Smer'dis
 Smi'lax
 Smi'lis
 Smin-dyr'i-des
 * Smin'the-us
 Smyr'na
 So-a'na
 So-an'da
 So-a'nes
 Soc'ra-tes
 Soc'mi-as
 Sog-di-a'na
 Sog-di-a'nus
 Sol'o-e, or So'li
 So-lœ'is
 So'lon
 So-lo'ni-um
 So'lus
 Sol'y-ma, and
 Sol'y-mæ
 Som'nus
 Son'chis, 12
 Son-ti'a-tes
 Sop'a-ter
 So'phax
 So-phe'ne, 8
 Soph'o-cles
 Soph-o-nis'ba
 So'phron
 † So-phron'i-cus
 Soph-ro-nis'cus
 So-phro'ni-a

* *Smintheus*.—This word, like *Orpheus*, and others of the same form, has the accent on the first syllable; but poets often contract the two last syllables into one; as Pope—

O, Sminthens, sprung from fair Latona's line,
 Thou guardian pow'r of Cilla the divine!

See *Idomeneus*.

† *Sophronicus*.—I find this word in no prosodist but Labbe; and he places the accent on the penultimate syllable, like most other words of this termination: unless, says he, any one thinks it more likely to

So-phros'y-ne	So'this	Spi-cil'lus
Sop'o-lis	So'ti-on, 11	Spin'tha-rus
Sora	So'ti-us, 10	Spin'ther
So-rac'tes, and	So'us	Spi-tam'e-nes
So-rac'te	Soz-o-me'nes	Spi-thob'a-tes
So-ra'nus	Soz'o-men	Spith-ri-da'tes
So'rex	Spa'co	Spo-le'ti-um, 10
So-rit'i-a, 10	Spar'ta	† Spor'a-des, 20
So'si-a Gal'la, 10	Spar'ta-cus	Spu-ri'na
So-sib'i-us	Spar'tæ, or Spar'ti	Spu'ri-us
Sos'i-cles	Spar-ta'ni, or	Sta-be'ri-us
So-sic'ra-tes	Spar-ti-a'tæ, 22	Sta'bi-æ
So-sig'e-nes	Spar-ti-a'nus	Sta-gi'ra, 1
So'si-i, 3, 10	Spe'chi-a, 12	† Sta-gy-ri'ta
Sos'i-lus	Spen'di-us	Sta'i-us
So-sip'a-ter	Spen'don	Sta-le'nus
So'sis	Sper-chi'us, 12	Staph'y-lus
So-sis'tra-tus	Sper-ma-to-ph'a-gi	Sta-san'der
So'si-us, 10	Speu-sip'pus	§ Sta'se-as
Sos'the-nes	Sphac-te'ri-æ	Sta-sil'e-us, 29
So'stra-tus	Sphe'rus	Sta-til'i-a
Sot'a-des	Sphinx	Sta-til'i-us
* So'ter	Sphi'o	Stat'i-næ
So-te'ri-a	Spho'dri-as	Sta-ti'ra
So-ter'i-cus	Sphra-gid'i-um	Sta'ti-us, 10

be derived from Sophron, than from victory; that is, by uniting a general termination to the root of the word, than by combining it with another word significant of itself; but as there is a Greek adjective *Σοφρονικός*, signifying *ordained by nature to temperance*; it is much more probable that *Sophronicus* is this adjective used substantively, than that it should be compounded of *Σοφειν* and *νικος*, *conquering temperance*; and therefore the antepenultimate accent seems preferable.

* [The last syllable is usually sounded long, as if written *tere*; but this preservation of the sound of *n* in English savours a little of affectation.]

† *Sporadis*.—This word has the accent placed on the first syllable by all our prosodists; but a mere English ear is not only inclined to place the accent on the second syllable, but to pronounce the word as if it were a dissyllable, *Spo-rades*; but this is so gross an error, that it cannot be too carefully avoided.

‡ *Stagyrita*, or *Stagyrites*.—(Aristotle).

§ *Staseas*.—(Cicer. in Orat. p. 40.) A peripatetic philosopher of Neapolis.

Sta-sic'ra-tes

Sta'tor

Stel-la'tes

Stel'li-o

Ste'na

Sten-o-bœ'a

Ste-noc'ra-tes

Sten'tor

Steph'a-na

Steph'a-nus

Ster'o-pe

Ster'o-pes

Ste-sich'o-rus

Ster-tin'i-us

Ste-sag'o-ras

Stes-i-cle'a

Ste-sim'bro-tus

Sthen'e-le

Sthen'e-lus

Sthe'nis

Sthe'no

Sthen-o-bœ'a

Stil'be, or Stil'bi-a

Stil'i-cho

Stil'po

Stim'i-con

Stiph'i-lus

Sto-bœ'us

Stœch'a-des

Sto'i-ci

Sto'ics (Eng.)

Stra'bo

Stra-tar'chas

Stra'to, or Stra'ton

Strat'o-cles

Strat-o-ni'ce

Stra-to-ni'cus, 30

Stron'gy-le

Stroph'a-des

Stro'phi-us

Stru-thoph'a-gi

Stru'thus

Stry'ma

Stry'm'no

Stry'mon

Stym-pha'li-a, or

Stym-pha'lis

Stym-pha'lus

Styg'ne

Sty'ra

Sty'rus

Styx

Su-ar-do'nes

Su-ba'tri-i, 3, 4

Sub-lic'i-us, 24

Sub'o-ta

Sub-ur'ra

Su'cro

Sua-de'la

Sues'sa

Sues'so-nes

Sue-to'ni-us

Sue'vi

Sue'vi-us

Suf-fe'nus

Suf-fe'ti-us, or

Fu-fe'ti-us

* Sui'das

Suil'i-us

Sui'o-nes

Sul'chi

Sul'ci-us

Sul'mo, or

Sul'mo-na

Sul-pit'i-a

Sul-pit'i-us, or

Sul-pic'i-us, 2

Sum-ma'nus

Su'ni-ci

Su'ni-des

Su'ni-um

Su-o-vet-au-ril'i-

Su'pe-rum ma're

Su'ra Æmyl'i-us

Su-re'na

Sur-ren'tum

Su'rus

* *Suidas*.—This word is generally heard, even among the learned in two syllables. Labbe, however, makes it three syllables, and accents the first; although, says he, by what right I know not, it is generally pronounced with the accent on the penultimate. It may be observed, that if we place the accent on the first syllable, the *i* in the second must be pronounced like *e*; and that the general pronunciation which Labbe complains of, that of placing the accent on the second syllable, must, in our English pronunciation of Greek or Latin words, preserve the *i* in its long open sound, as *i* *idle*: if, therefore, we pronounce the *i* in this manner, it is a sufficient proof that we place the accent on the penultimate syllable; which though common, is, as Labbe observes, without good authority.

u'sa	Syl'la	Syn'ty-che
u'sa-na	Syl'lis	Sy'phax
u-si-a'na, or	Syl'o-es	Sy-phæ'um
Su'sis	Syl'o-son	Syr'a-ces
u-sa'ri-on	Syl-va'nus	Syr-a-co'si-a, 10
u'tri-um	Syl'vi-a	Syr-a-cu'sæ, 8
ly-ag'rus	Syl'vi-us	<i>Syr'a-cuse</i> (Eng.)
lyb'a-ris	Sy'ma, or Sy'me	Syr'i-a
lyb-a-ri'ta	Sym'bo-lum	Syr'inx
<i>lyb'a-rite</i> (Eng.)	Sym'ma-chus	Syr-o Phœ'nix
lyb'o-tas	Sym-pleg'a-des	Syr-o Phæ-ni'ces
ly-cin'nus	Sy'mus	Sy'ros
ly'e-dra	Syn-cel'lus	Syr'tes
ly'e-ne, 8	Sy-ne'si-us, 10	Sy'rus
ly-e-ne'si-us, 10	Syn'ge-lus	Sys-i-gam'bis
ly-en-i'tes	Syn'nas	Sy-sim'e-thres
lyg'a-ros	Syn-na-lax'is	Sys'i-nas
ly-le'a	Syn'nis	Sy-ne'ces
lyl'e-us	Sy-no'pe	Sy'thas

TA-AU'TES	Ta-la'y-ra, 6	Ta-nu'si-us Ger'
Ta'b-ra-ca	Tal'e-tum	mi-nus, 10
Ta-bur'nus	Tal-thyb'i-us	Ta'phi-æ
Tac-fa-ri'nas	Ta'lus	Ta'phi-us, or
Ta-champ'so	Tam'a-rus	Ta-phi-as'sus
Ta'chos, or Ta'	Ta'mos	Tap-rob'a-ne
chus	Ta-ma'se-a	Tap'sus
Tac'i-ta, 24	Tam'pi-us	Tap'y-ri, 3
Tac'i-tus, 24	Tam'y-ras	Tar'a-nis
Tæ'di-a	Tam'y-ris	Ta'ras
Tæn'a-rus	Tan'a-gra	Tar-ax-ip'pus
Tæ'ni-as	Tan'a-grus, or	Tar-bel'li, 3
Ta'ges	Tan'a-ger	Tar-che'ti-us, 10
Ta-go'ni-us	Tan'a-is	Tar'chon
Ta'gus	Tan'a-quil	Ta-ren'tum, or
Ta-la'si-us, 10	Tan-tal'i-des	Ta-ren'tus
Tal'a-us	Tan'ta-lus	Ta-ren-ti'nus

Tar'næ	Tau'ri-um	Te-leb'o-as
Tar'pa	Tau-ro-min'i-um	Te-leb'o-æ,
Tar-pe'i'a, 5	Tau'rus	Te-leb'o-es
Tar-pe'i-us, 5	Tax'i-la	Tel-e-bo'i-des
Tar-quin'i-a	Tax'i-lus, or	Te-lec'les, or
Tar-quin'i-i, 3	Tax'i-les	Te-lec'lus
Tar-quin'i-us, 27	Tax-i-maq'ui-lus	Tel-e-cli'des
Tar-quit'i-us	Ta-yg'e-te, or	Te-leg'o-nus
Tar'qui-tus	Ta-y-g'e'te	Te-lem'a-chus
Tar-ra-ci'na	* Ta-yg'e-tus, or	Tel'e-mus
Tar'ra-co	Ta-yg'e-ta	Tel-e-phas'sa
Tar-ru'ti-us, 10	Te-a'num	Tel'e-phus
Tar'sa	Te'a-rus	Te-le'si-a, 10
Tar'si-us, 10	Te-a'te-a, Te'a-te,	Te-les'i-clas
Tar'sus, or Tar'sos	or Te-ge'a-te	Tel-e-sil'la
Tar'ta-rus	Tech-mes'sa	Tel-e-sin'i-cus
Tar-tes'sus	Tech'na-tis	Tel-e-si'nus
Tar-un'ti-us	Tec'ta-mus	Tel-e-sip'pus
Tas-ge'ti-us	Tec-tos'a-ges, or	Te-les'pho-rus
Ta'ti-an	Tec-tos'a-gæ	Tel-e-stag'o-ras
Ta-ti-en'ses	Te'ge-a, or Te-	Te-les'tas
Ta'ti-us, 10	gæ'a	Te-les'tes
Tat'ta	Teg'u-la	Te-les'to
Tau-lan'ti-i, 3	Teg'y-ra, 7	Tel'e-thus
Tau'nus	Te'i-us, 5	Tel-e-thu'sa
Tau-ra'ni-a	Te'i-um, or Te'os	Te-leu'ri-as
Tau-ran'tes	Tel'a-mon	Te-leu'ti-as
Tau'ri, 3	Tel-a-mo-ni'a-des	Tel-la'ne
Tau'ri-ca Cher-so	Tel-chi'nes	Tel'li-as
ne'sus	Tel-chin'i-a	Tel'lis
Tau'ri-ca, 7	Tel-chin'i-us	Tel'lus
Tau-ri'ni, 3	Tel'chis	Tel-mes'sus, or
Tau-ris'ci, 3	Te'le-a, 7, 19	Tel-mis'sus

* *Taygetus* and *Taygete*.—All our prosodists but Lempriere accented these words on the antepenultimate syllable, as if divided into *Ta-yg'e-tus* and *Ta-yg'e-te*. I am, therefore, rather inclined to suppose the quantity marked in his dictionary an error of the press. The line in Lilly's *Quæ Genus* will easily call to the recollection of every scholar how early he adopted the antepenultimate pronunciation.

Tartara, *Taygetus*, sic Tænara, Massica, et altus Gargarus.—

Te'lon	Ter-mi-na'li-a	Tha-las'si-us
Tel-thu'sa	Ter-mi-na'lis	Tha'les
Te'lys, 26	Ter'mi-nus	Tha-les'tri-a, or
Te-ma'the-a	Ter'mi-sus, or	Tha-les'tris
Te-me'ni-um	Ter-mes'sus	Tha-le'tes, 27
Tem-e-ni'tes	Ter-pan'der	Tha-li'a, 30
Tem'e-nus	Terp-sich'o-re, 8	Thal'pi-us
Tem-e-rin'da	Terp-sic'ra-te	Tham'y-ras
Tem'e-sa	Ter-ra-ci'na	Tham'y-ris
Tem'e-se	Ter-ra-sid'i-us	Thar-ge'li-a
Tem'nes	Ter'ti-a, 10	Tha-ri'a-des
Tem'nos	Ter'ti-us, 10	Tha'rops, 26
Tem'pe	Ter-tul-li-a'nus	Thap'sa-cus
Ten'e-dos	<i>Tertullian (Eng.)</i>	Tha'si-us, or
Te'nes, 26	Te'thys, 26	Thra'si-us, 10
Ten'e-sis	Te-trap'o-lis	Tha'sos, 26
Te'nos, 26	Tet'ri-cus	Tha'sus
Ten'ty-ra, Egypt	Teu'cer	Thau-man'ti-as,
Ten-ty'ra, Thrace	Teu'cri, 3	and Thau-man'
Te'os, or Te'i-os	Teu'cri-a	tis
Te-re'don	Teuc'te-ri, 3	Thau'mas
Te-ren'ti-a	Teu-mes'sus	Thau-ma'si-us
Te-ren-ti-a'nus	Teu'ta	The'a
Te-ren'ti-us	Teu-ta'mi-as, or	The-ag'e-nes
Te-ren'tus	Teu'ta-mis	The-a'ges
* Te're-us	Teu'ta-mus	The-a'no
Ter-ges'te, and	Teu'tas, or	The-a'num
Ter-ges'tum	Teu-ta'tes	The-ar'i-das
Te'ri-as, 19	Teu'thras	The-ar'nus
Ter-i-ba'zus	Teu-tom'a-tus	The-a-te'tes
Te-rid'a-e, 19	Teu'to-ni, and	The'bæ, 8
Ter-i-da'tes	Teu'to-nes	† <i>Thebes (Eng.)</i>
Ter'i-gum	Tha-ben'na	Theb'a-is
Ter-men'ti-a, 10	Tha'is	The'be, or The'bæ
Ter-me'rus, 27	Tha'la	The'i-a
Ter-me'sus, 27	Thal'a-me	The'i-as, 5

* *Tereus*.—For words of this termination, see *Idomeneus*.

† *Thebes*.—Thebes in Egypt was called *Hectom'pylos* from having a hundred gates; and Thebes in Greece *Heptap'ylos*, from its seven gates.

Thel-e-phas'sa
 Thel-pu'sa
 Thelx-i'on, 29
 Thelx-i'o-pe
 The-me'si-on, 11
 The'mis
 The-mis'cy-ra
 Them'e-nus
 Them'i-son
 The-mis'ta
 The-mis'ti-us
 The-mis'to-cles
 Them-i-stog'e-nes
 The-o-cle'a
 The'o-cles
 The'o-clus
 The-o-clym'e-nus
 The-oc'ri-tus
 The-od'a-mas, or
 Thi-od'a-mas
 The-o-dec'tes
 The-od-o-re'tus
The-od'o-ret
 (Eng.)
 The-od-o-ri'tus
 The-o-do'ra
 The-o-do'rus
 The-o-do'si-us, 10
 The-od'o-ta
 The-o-do'ti-on, 11
 The-od'o-tus
 The-og-ne'tes
 The-og'nis
 The-om-nes'tus
 The'on
 The-on'o-e, 8

The'o-pe
 The-oph'a-ne
 The-oph'a-nes
 The-o-pha'ni-a
 The-oph'i-lus
 The-o-phras'tus
 The-o-pol'e-mus
 The-o-pom'pus
 The-o-phy-lac'tus
The-oph'y-lact
 (Eng.)
 The-o'ri-us
 The-o-ti'mus
 The-ox'e-na
 The-ox-e'ni-a
 The-ox-e'ni-us
 The'ra
 The-ram'bus
 The-ram'e-nes
 The-rap'ne, or
 Te-rap'ne
 The'ras
 The-rip'pi-das
 Ther'i-tas
 Ther'ma
 Ther-mo'don
 Ther-mop'y-læ
 Ther'mus
 The-rod'a-mas
 The'ron
 Ther-pan'der
 Ther-san'der
 Ther-sil'o-chus
 Ther-sip'pus
 Ther-si'tes, 1
 Thes-bi'tes

The-se'i-dæ
 The-se'is
 The'se-us
 The-si'dæ
 The-si'des
 Thes-moph-o'ri-a
 Thes-moth'e-tæ
 Thes-pi'a
 Thes-pi'a-dæ
 Thes-pi'a-des
 Thes'pi-æ
 Thes'pis
 Thes'pi-us, or
 Thes'ti-us
 Thes-pro'ti-a, 10
 Thes-pro'tus
 Thes-sa'li-a
 Thes-sa'li-on, 29
 Thes-sa-li'o-tis
 * Thes-sa-lo-ni'ca
 30
 Thes'sa-lus
 Thes'te
 Thes'ti-a
 Thes-ti'a-de, and
 Thes-ti'a-des
 Thes'ti-as
 Thes'ti-us
 Thes'tor
 Thes'ty-lis
 The'tis
 Theu'tis, or
 Teu'this
 Thi'a
 Thi'as
 Thim'bron

* *Thessalonica*.—This word, like every other of a similar termination is sure to be pronounced by a mere English scholar with the accent on the third syllable; but this must be avoided on pain of literary excommunication.

Thi-od'a-mas	Thra-sym'a-chus	Thy-moch'a-res
This'be	Thras-y-me'des	Thy-mœ'tes
This'i-as, 10	Thras-y-me'nes	Thy-od'a-mas
This'o-a	Thras-y-me'nus	Thy-o'ne
Tho-an'ti-um, 10	Thras-y'mus	Thy-o'ne-us
Tho'as	Thre-ic'i-us, 24	Thy-o-ni-a'nus
Tho'e, 8	Thre-is'sa	Thy'o-tes
Thom'y-ris, 19	Threp-sip'pas	Thy're
Tho'lus	Thri-am'bus	Thyr'e-a
* Thon	Thro'ni-um	Thyr'e-us
Tho'nis	Thry'on	Thyr'i-on, 29
Tho'on	Thry'us	Thyr-sag'e-tæ
Tho'o-sa	Thu-cyd'i-des	Thys'sos
Tho-o'tes	Thu-is'to	Thy'us
Tho-ra'ni-us	Thu'le, 8	Ti'a-sa, 1
Tho'rax	Thu'ri-æ, or	Tib-a-re'ni
Tho'ri-a	Thu'ri-um	Ti-be'ri-as
Thor'nax	Thu'ri-nus	Tib-e-ri'nus
Thor'sus	Thus'ci-a, 10	Tib'e-ris
Tho'us	Thy'a	Ti-be'ri-us
Thra'ce	Thy'a-des	Ti-be'sis
Thrace (Eng.)	Thy'am-is	Ti-bul'lus
Thra'ces	Thy'a-na	Ti'bur
Thra'ci-a	Thy-a-ti'ra	Ti-bur'ti-us, 10
Thrac'i-dæ, 19	Thy-bar'ni	Ti-bur'tus
Thra'cis	Thy-es'ta	Tich'i-us, 12
Thra'se-as, 11	Thy-es'tes	Tic'i-da
Thra-sid'e-us	Thym'bra	Ti-ci'nus
Thra'si-us, 10	Thym-bræ'us	Tid'i-us
Thra'so	Thym'bris	Ti-es'sa
Thras-y-bu'lus	Thym'bron	Tif'a-ta
Thras-y-dæ'us	Thym'e-le	Ti-fer'num
Thra-syl'lus	Thy-mi'a-this	Tig'a-sis

* *Thon*, a physician of Egypt.—Milton spells this word with the final *e*, making it one syllable only, and consequently pronouncing it so as to rhyme with *tone*.

Not that Nepenthe, which the wife of *Thone*,
In Egypt, gave to Jove-born Helena,
Is of such power to stir up joy as this——

Comus.

ra-sul'lus
 re-ba'ti-us, 10
 re-bel-li-a'nus
 re-bel-li-e'nus
 re-bel'li-us
 re'bi-a
 re'bi-us
 re-bo'ni-a
 re-bo'ni-us
 reb'u-la, 19
 re'rus
 rev'e-ri, 3
 ri-a'ri-a
 ri-a'ri-us
 ri-bal'li, 3
 rib'o-ci
 ri-bu'ni
 ric-as-ti'ni, 3
 ric'cæ
 rick'se
 ri-cla'ri-a
 ri-cre'na
 ri-e-ter'i-ca
 rif-o-li'nus
 ri-na'cri-a, or
 Trin'a-cris
 ri-no-ban'tes
 ri-oc'a-la, or
 Tri'o-cla
 ri'o-pas, or
 Tri'ops
 ri-phy'l'i-a
 ri-phil'lis, 1
 ri-phil'us

Trip'o-lis, 19
 Trip-tol'e-mus
 Triq'ue-tra
 Tris-me-gis'tus
 Trit'i-a, 10
 Trit-o-ge-ni'a, 30
 Tri'ton
 Tri-to'nis
 Tri-ven'tum
 Triv'i-a
 Triv'i-æ an'trum
 Triv'i-æ lu'cus
 Tri-vi'cum
 Tri-um'vi-ri, 4
 Tro'a-des
 Tro'as
 Troch'o-is, 12
 Trœ-ze'ne
 Trog'i-lus, 24
 Trog-lod'y-tæ
 Tro'gus Pom-pe'i-
 us
 Tro'ja
 Troy (Eng.)
 * Tro'i-lus
 Trom-en-ti'na
 Troph'i-mus
 Tro-pho'ni-us
 Tros
 Tros'su-lus
 Trot'i-lum
 Tru-en'tum, or
 Tru-en-ti'num
 Tryph'e-rus

Tryph-i-o'do-rus
 Try'phon
 Try-pho'sa
 Tu'be-ro, 19
 Tuc'ci-a, 10
 Tuk'she-a
 Tu'ci-a, 10
 Tu'der, or
 Tu-der'ti-a, 10
 † Tu-di-ta'nus
 Tu'dri, 3
 Tu-gi'ni, or
 Tu-ge'ni
 Tu-gu-ri'nus, 22
 Tu-is'to
 Tu-lin'gi, 3
 Tul'la
 Tul'li-a
 Tul-li'o-la
 Tul'li-us
 Tu-ne'ta, or Tu'nis
 Tun'gri
 Tu-ra'ni-us
 Tur'bo
 Tur-de-ta'ni
 Tu-re'sis
 Tu-ri'ni
 Tu'ri-us
 Tur'nus
 Tu'ro-nes
 Tu-ro'ni-a
 Tur'pi-o
 Tu-rul'li-us
 Tus-ca'ni-a, and

* *Troilus*.—This word is almost always heard as if it were two syllables only, and as if written *Troy'lus*. This is a corruption of the true magnitude: the vowels should be kept separate, as if written *Tro'e-lus*.—See *Zoilus*.

† *Tuditanus*.—(P. Sempronius) Consul with M. C. Cethegus, in the year U. C. 550.

Tig-el-li'nus, 24
 Ti-gel'li-us
 Ti-gra'nes
 Tig-ran-o-cer'ta
 Ti'gres
 Ti'gris
 Tig-u-ri'ni, 3
 Til-a-tæ'i, 4
 Ti-mæ'a
 Ti-mæ'us
 Ti-mag'e-nes
 Ti-mag'o-ras
 Ti-man'dra
 Ti-man'dri-des
 Ti-man'thes
 Ti-mar'chus, 12
 Tim-a-re'ta
 Ti-ma'si-on, 11
 Tim-a-sith'e-us
 Ti-ma'vus
 Ti-me'si-us, 11
 Ti-moch'a-ris, 12
 Tim-o-cle'a
 Ti-moc'ra-tes
 Ti-mo'cre-on
 Tim-o-de'mus
 Tim-o-la'us
 Ti-mo'le-on
 Ti-mo'lus, 10
 Ti-mom'a-chus
 Ti'mon
 Ti-moph'a-nes
 Ti-mo'the-us
 Ti-mox'e-nus
 Tin'gis
 Ti'pha
 Ti'phys
 Tiph'y-sa
 Ti-re'si-as
 Tir-i-ba'ses
 Tir-i-da'tes

Ti'ris, 18
 Ti'ro
 Ti-ryn'thi-a
 Ti-ryn'thus
 Ti-sæ'um
 Ti-sag'o-ras
 Ti-sam'e-nes
 Ti-san'drus
 Ti-sar'chus, 12
 Ti-si'a-rus
 Tis'i-as, 10
 Ti-siph'o-ne
 Ti-siph'o-nus
 Tis-sam'e-nus
 Tis-sa-pher'nes
 Ti-tæ'a
 Ti'tan, Ti-ta'nus
 Tit'a-na
 Ti-ta'nes
Ti'tans (Eng.)
 Ti-ta'ni-a
 Ti-tan'i-des
 Ti-ta'nus, a giant
 Tit'a-nus, a river
 Tit-a-re'si-us, 10
 Tit'e-nus
 Tith-e-nid'i-a
 Ti-tho'nus
 Tit'i-a, 19
 Tit-i-a'na, 21
 Tit-i-a'nus
 Tit'i-i, 3, 19
 Ti-thrau'tes
 Ti-thraus'tes
 Ti-tin'i-us
 Tit'i-us, 10, 19
 Ti-tor'mus
 Ti-tu'ri-us
 Ti'tus
 Tit'y-rus
 Tit'y-us, 19

Tle-pol'e-mus, 16
 Tma'rus
 Tmo'lus, 13
 Troch'a-ri
 To-ga'ta
 Tol'mi-des
 To-lo'sa
 To-lum'nus
 To'lus
 To-mæ'um
 Tom'a-rus, 19
 Tom'i-sa
 To'mos, or To'mis
 Tom'y-ris, 19
 To'ne-a
 Ton-gil'li
 To-pa'zos
 Top'i-ris, or
 Top'rus
 Tor'i-ni, 3
 To-ro'ne
 Tor-qua'ta
 Tor-qua'tus
 Tor'tor
 To'rus
 Tor'y-ne
 Tox-a-rid'i-a, 19
 Tox'e-us
 Tox-ic'ra-te
 Tra'be-a
 Trach'a-lus, 12
 Tra'chas
 Tra-chin'i-a
 Trach-o-ni'tis
 Tra'gus
 Traj-a-nop'o-lis
 Tra-ja'nus
Tra'jan (Eng.)
 Tral'les
 Trans-tib-er-i'na
 Tra-pe'zus

ra-sul'lus
 re-ba'ti-us, 10
 re-bel-li-a'nus
 re-bel-li-e'nus
 re-bel'li-us
 re'bi-a
 re'bi-us
 re-bo'ni-a
 re-bo'ni-us
 reb'u-la, 19
 re'rus
 rev'e-ri, 3
 ri-a'ri-a
 ri-a'ri-us
 ri-bal'li, 3
 rib'o-ci
 ri-bu'ni
 ric-as-ti'ni, 3
 ric'cæ
 rick'se
 ri-cla'ri-a
 ri-cré'na
 ri-e-ter'i-ca
 rif-o-li'nus
 ri-na'cri-a, or
 Trin'a-cris
 ri-no-ban'tes
 ri-oc'a-la, or
 Tri'o-cla
 ri'o-pas, or
 Tri'ops
 ri-phy'l'i-a
 ri-phil'lis, 1
 ri-phil'us

Trip'o-lis, 19
 Trip-tol'e-mus
 Triq'ue-tra
 Tris-me-gis'tus
 Trit'i-a, 10
 Trit-o-ge-ni'a, 30
 Tri'ton
 Tri-to'nis
 Tri-ven'tum
 Triv'i-a
 Triv'i-æ an'trum
 Triv'i-æ lu'cus
 Tri-vi'cum
 Tri-um'vi-ri, 4
 Tro'a-des
 Tro'as
 Troch'o-is, 12
 Trœ-ze'ne
 Trog'i-lus, 24
 Trog-lod'y-tæ
 Tro'gus Pom-pe'i-
 us
 Tro'ja
 Troy (Eng.)
 * Tro'i-lus
 Trom-en-ti'na
 Troph'i-mus
 Tro-pho'ni-us
 Tros
 Tros'su-lus
 Trot'i-lum
 Tru-en'tum, or
 Tru-en-ti'num
 Tryph'e-rus

Tryph-i-o'do-rus
 Try'phon
 Try-pho'sa
 Tu'be-ro, 19
 Tuc'ci-a, 10
 Tuk'she-a
 Tu'ci-a, 10
 Tu'der, or
 Tu-der'ti-a, 10
 † Tu-di-ta'nus
 Tu'dri, 3
 Tu-gi'ni, or
 Tu-ge'ni
 Tu-gu-ri'nus, 22
 Tu-is'to
 Tu-lin'gi, 3
 Tul'la
 Tul'li-a
 Tul-li'o-la
 Tul'li-us
 Tu-ne'ta, or Tu'nis
 Tun'gri
 Tu-ra'ni-us
 Tur'bo
 Tur-de-ta'ni
 Tu-re'sis
 Tu-ri'ni
 Tu'ri-us
 Tur'nus
 Tu'ro-nes
 Tu-ro'ni-a
 Tur'pi-o
 Tu-rul'li-us
 Tus-ca'ni-a, and

* *Troilus*.—This word is almost always heard as if it were two syllables only, and as if written *Troy'lus*. This is a corruption of the first magnitude: the vowels should be kept separate, as if written *tro'e-lus*.—See *Zoilus*.

† *Tuditanus*.—(P. Sempronius) Consul with M. C. Cethegus, in the year U. C. 550.

Tus'ci-a, 10
 Tus'ci, 3
 Tus-cu-la'num
 Tus'cu-lum
 Tus'cus
 Tu'ta
 Tu'ti-a, 10
 Tu'ti-cum
 * Tu'tor
 Ty'a-na
 † Ty-a'ne-us, or
 Ty-a-ne'us
 Ty-a-ni'tis
 Ty'bris
 Ty'bur
 Ty'che, 12
 Ty'ke
 Tych'i-us, 12
 Tych'i-cus, 12

Ty'de
 † Tyd'e-us
 Ty-di'des
 Ty-e'nis
 Tym'ber
 Ty-mo'lus
 Tym-pa'ni-a
 Tym-phæ'i, 3
 Tyn-dar'i-des
 Tyn'da-ris
 Tyn'da-rus
 Tyn'ni-chus
 Ty-phœ'us, or
 Ty-phæ'os, sub.
 Ty-pho'e-us, adj.
 Ty'phon
 Ty-ran-ni'on
 Ty-ran'nus
 Ty'ras, or Ty'ra

Ty'res
 Tyr'i-i, 4
 Ty-ri'o-tes
 Ty'ro
 Ty-rog'ly-phus
 Ty'ros
 Tyr-rhe'i-dæ
 Tyr-rhe'i-des
 Tyr-rhe'ni
 Tyr-rhe'num
 Tyr-rhe'nus
 Tyr'rhe-us
 Tyr-rhi'dæ
 Tyr'sis
 Tyr-tæ'us
 Ty'rus, or Ty'ros
 Tyre (Eng.)
 Tys'i-as, 10

* *Tutor*.—De Orat. 104.

† *Tyaneus*.—This word is only used as an adjective to Apollonius the celebrated Pythagorean philosopher, and is formed from the town of *Tyana*, where he was born. The natural formation of this adjective would undoubtedly be *Tyaneus*, with the accent on the antepenultimate syllable. Labbe, at the word *Tyana*, says, “et inde deductus *Tyaneus*; quidquid sciam reclamare nonnullos sed immerito, ut satiorant eruditi.”

The numberless authorities which might be brought for pronouncing this word either way, sufficiently show how equivocal is its accent, and how little importance it is to which we give the preference. My private opinion coincides with Labbe; but as we generally find it written with the diphthong, we may presume the penultimate accent has prevailed, and that it is the safest to follow.

‡ *Tydeus*.—This word, like several others of the same termination, was pronounced by the Greeks sometimes in three, and sometimes in two syllables, the *eu* considered as a diphthong. When it was pronounced in three syllables, the penultimate syllable was long, and the accent was on it, as we find it in a verse of Wilkie's *Epigoniad*:

Venus, still partial to the Theban arms,
 Tydeus' son seduced by female charms.

But the most prevailing pronunciation was that with the antepenultimate accent, as we generally find it in Pope's Homer.

Next came Idomeneus and Tydeus' son,
 Ajax the less, and Ajax Telamon.

POPE'S *Hom.* b. ii. v. 50.

See *Idomeneus*.

AC-CÆ'I, 3	Vat-i-e'nus	Ve-nil'i-a
a-cu'na	U'bi-i, 4	Ve-no'ni-us
a'ga	U-cal'e-gon	Ven-tid'i-us
ag-e-dru'sa	U'cu-bis	Ven'ti, 3
a-gel'li-us	Vec'ti-us, 10	Ven-u-le'i-us
a-ge'ni, 3	Ve'di-us Pol'li-o	Ven'u-lus
a'la	Ve-ge'ti-us, 10	Ve'nus
a'lens	Ve'i-a	Ve-nu'si-a, or
a-len'ti-a, 10	Ve-i-a'nus	Ve-nu'si-um, 10
al-en-tin-i-a'nus	Ve-i-en'tes	Ve-ra'gri
a-len-tin'i-an	Ve-i-en'to	Ve-ra'ni-a
(Eng.)	Ve'i-i, 3	Ve-ra'ni-us
a-le'ri-a	Vej'o-vis	Ver-big'e-nus
a-le-ri-a'nus	Ve-la'brum	Ver-cel'læ
a-le'ri-an (Eng.)	Va-la'ni-us	Ver-cin-get'o-rix
a-le'ri-us	Ve'li-a	Ver-e'na
al'e-rus	Vel'i-ca	Ver-gil'i-a
al'gi-us	Ve-li'na	Ver-gas'il-lau'nus
an-da'li-i, 3, 4	Ve-li'num	Ver-gel'lus
an'dals (Eng.)	Ve-li-o-cas'si, 3	Ver-gil'i-æ
an-gi'o-nes	Vel-i-ter'na	Ver-gin'i-us
an'ni-us	Ve-li'træ	Ver-gi-um
a-ra'nes	Vel'la-ri, 3	Ver-go'bre-tus
ar-dæ'i	Vel'le-da	Ver'i-tas
* Var'gu-la	Vel-le'i-us	Ver-o-doc'ti-us, 10
ar'i-a	† Ve-lo'ci-us, or	Ver-o-man'du-i
ar'ni, 3	Ve-lo'ni-us	Ve-ro'na
ar-is'ti	† Ve-na'frum	Ve-ro'nes
ar'i-us	Ven'e-di	Ver-o-ni'ca, 30
ar'ro	Ven'e-li	Ver-re-gi'num
arus	Ven'e-ti, 3	Ver-res, C.
as-co'nes	Ve-ne'ti-a, 10	Ver-ri'tus
Vat-i-ca'nus	Ven'ice (Eng.)	Ver'ri-us
a-tin'i-us	Ven'e-tus	§ Ver-ru'go

* *Vargula*.—(Amicus Ciceronis: vide de Orat. p. 185)

† *Velocius*, or *Velonius*.—Quintus. (Vide de Orat. 263.)

‡ *Venafrum*.—Though the accent may be placed either on the antepenultimate or the penultimate syllable of this word, the latter is by far the preferable, as it is adopted by Lempriere, Labbe, Gouldman, and other good authorities.

§ *Verrugo*.—I have given this word the penultimate accent with

Ver'ti-co
 Ver-ti-cor'di-a
 Ver-tis'cus
 Ver-tum'nus
 Ver-u-la'nus
 Ve'rus
 Ves'bi-us, or
 Ve-su'bi-us
 Ves-ci-a'num
 * Ves'pa
 Ves-pa-si-a'nus
Ves-pa'si-an
 (Eng.)
 Ves-cu-la'ri-us
 Ves'e-ris
 Ve-se'vi-us, and
 Ve-se'vus
 Ves'ta
 Ves-ta'les
 Ves-ta'li-a
 Ves-tic'i-us, 24
 Ves-til'i-us.
 Ves'til-la
 Ves-ti'ni, 3
 Ves-ti'nus
 Ves'u-lus.
 Ve-su'vi-us
 Vet'ti-us
 Vet-to'nes
 Vet-u-lo'ni-a
 Ve-tu'ri-a
 Ve-tu'ri-us
 Ve'tus
 U'fens
 Uf-en-ti'na
 Vi-bid'i-a

Vi-bid'i-us
 Vib'i-us
 Vi'bo
 Vib-u-le'nus
 Vi-bul'li-us
 Vi'ca Po'ta
 Vi-cen'ta, or
 Vi-ce'ti-a, 10
 Vi-cel'li-us
 Vic'tor
 Vic-to'ri-a
 Vic-to'ri-us
 Vic-to-ri'na
 Vic-to-ri'nus
 Vic-tum'vi-æ
 Vi-en'na
 † Vi-gel'li-us
 Vil'li-a
 Vil'li-us
 Vim-i-na'lis
 Vin-cen'ti-us, 10
 Vin'ci-us
 Vin-da'li-us
 Vin-del'i-ci, 4
 Vin-de-mi-a'tor
 Vin'dex Ju'li-us
 Vin-dic'i-us, 10
 Vin-do-nis'sa
 Vi-nic'i-us, 10
 Vi-nid'i-us
 Vin'i-us
 Vin'ni-us
 Vip-sa'ni-a
 Vir'bi-us
 Vir-gil'i-us
Vir'gil (Eng.)

Vir-gin'i-a
 Vir-gin'i-us
 Vir-i-a'thus
 Vir-i-dom'a-rus
 Vi-rip'la-ca
 Vir'ro
 Vir'tus
 Vi-sel'li-us
 Vi-sellus
 Vi-tel'li-a
 Vi-tel'li-us
 Vit'i-a, 10
 Vit'ri-cus
 Vi-tru'vi-us
 Vit'u-la
 Ul-pi-a'nus
Ul'pi-an (Eng.)
 Ul-to'ni-a
 U'lu-bræ
 U-lys'ses
 Um'ber
 Um'bra
 Um'bri-a.
 Um-brig'i-us, 24
 Um'bro
 Un'ca
 Un'chæ
 Un-de-cem'vi-ri,
 U-nel'li, 3
 Unx'i-a
 Vo-co'ni-a
 Vo-co'ni-us
 Vo-con'ti-a, 10
 Vog'e-sus
 Vol-a-gin'i-us
 Vo-la'na

Lempriere, in opposition to Ainsworth, who adopts the antepenultimate.

* *Vespa*.—(Terentius. Cic. de Orat. p. 191.)

† *Vigellius, M.*—(Amicus Ciceronis. De Orat. 261.)

Vol'an'dum	Vol'u-sus	U'ti-ca
Vol'a-ter-ra	Vol'lux	Vul-ca-na'li-a
Vol'cæ, or Vol'gæ	Vo-ma'nus	Vul-ca'ni
Vol-log'e-ses	Vo-no'nes	Vul-ca'ni-us
Vol-log'e-sus	Vo-pis'cus	Vul-ca'nus
Vol'scens	Vo-ra'nus	Vul'can (Eng.)
Vol'sci, or Vol'ci	Vo-ti'e'nus, 22	Vul-ca'ti-us, 10
Vol-sin'i-um	U-ra'ni-a	Vul'so
Vol-tin'i-a	U-ra'ni-i, or U'ri-i	Vul'tu-ra
Vol'u-ba	U'ra-nus	Vul-tu-re'i-us
Vol-lum'næ Fa'num	Ur-bic'u-a	Vul-tu'ri-us
Vol-lum'ni-a	Ur'bi-cus	Vul-tur'num
Vol-lum'nas	U'ri-a	Vul-tur'nus
Vol-lum'ni-us	U'ri-tes	Vul'si-num
Vol-lup'tas, and	Ur-sid'i-us	Ux-el-lo-du'num
Vol'u'pi-a	Us'ca-na	Ux'i-i, 3
Vol-u-se'nus	U-sip'e-tes, or	Ux-is'a-ma
Vol-u-si-a'nus	U-sip'i-ci	U'zi-ta
Vol-u'si-us, 10	Us-ti'ca	

Xan'tHE, 17	Xen'a-res	Xen-o-do'rus
Xan'thi	Xen'e-tus	Xe-nod'o-tus
Xan'thi-a	Xe'ne-us	Xe-noph'a-nes
Xan'thi-ca	Xe'ni-a	Xe-noph'i-lus
Xan-thip'pe	Xe-ni'a-des	Xen'o-phon
Xan-thip'pus	Xe-ni'us	Xen-o-phon-ti'us
Xan'tho	Xen-o-cle'a	Xen-o-pi-thi'a
Xan-tho-pu'lus	Xen'o-cles	Xerx'es, 17
Xan'thus	Xen-o-cli'des	Xeu'xes
Xan'ti-cles	Xe-noc'ra-tes	Xu'thus
Xan-tip'pe	Xe-nod'a-mus	Xy'chus
Xan-tip'pus	Xe-nod'i-ce	Xyn'i-as
Xe-nag'o-ras	Xe-nod'o-chus	Xyn-o-ich'i-a
Xe-nar'chus		

ZAB'A-TUS, 19, 27	Ze'no	Zil'i-a, or Ze'lis
Zab-di-ce'ne	Ze-no'bi-a	Zi-my'ri
Za-bir'na	Zen'o-cles	Zi-ob'e-ris
Zab'u-lus	Zen-o-cli'des	Zi-pæ'tes
Za-cyn'thus	Zen-o-do'rus	Zmil'a-ces, 16
Za-græ'us	Zen-o-do'ti-a	† Zo'i-lus, 29
Za'grus	* Ze-nod'o-tus	Zo-ip'pus
Zal'a-tes, 19	Ze-noth'e-mis	Zo'na
Za-leu'cus	Ze-noph'a-nes	Zon'a-ras
Za'ma, or Zag'ma	Ze-phyr'i-i	Zoph'o-rus
Za'me-is	Ze-phyr'i-um	Zo-pyr'i-o
Za-mol'xis	Zeph'y-rus	Zo-pyr'i-on
Zan'cle	Zeph'y-rum	Zop'y-rus, 19
Zan'the-nes	Ze-ryn'thus	Zor-o-as'ter
Zan'th-cles	Ze'thes, or Ze'tus	Zos'i-mus
Za'rax	Ze-u-gi-ta'na	Zos'i-ne
Zar-bi-e'nus	Zeug'ma	Zos-te'ri-a
Zar-i-as'pes	Ze'us	Zo-thraus'tes
Za-thes	Zeux-id'a-mus	Zy-gan'tes
Ze-bi'na	Zeux'i-das	Zyg'e-na
Ze'la, or Ze'li-a	Ze-u-xip'pe	Zyg'i-a
Ze'les	Ze'u'xis	Zy-gom'a-la
Ze-lot'y-pe	Ze'u'xo	Zy-gop'o-lis
Ze'lus	Zi-gi'ra	Zy-gri'tæ

* *Zenodotus*.—All our prosodists but Lempriere give this word the antepenultimate accent; and till a good reason is given why it should differ from *Herodotus*, I must beg leave to follow the majority.

† *Zoilus*.—The two vowels in this word are always separated in the Greek and Latin, but in the English pronunciation of it they are frequently blended into a diphthong, as in the words *oil*, *boil*, &c. This, however, is an illiterate pronunciation, and should be avoided. The word should have three syllables, and be pronounced as if written *Zo'e-lus*.

By inspecting the foregoing Vocabulary, we see that notwithstanding all the barriers with which the learned have guarded the accentuation of the dead languages, still some words there are which despise their laws, and boldly adopt the analogy of English pronunciation. It is true the catalogue of these is not very numerous: for, as an error of this kind incurs the penalty of being thought illiterate and vulgar, it is no wonder that a pedantic adherence to the Greek and Latin should, in doubtful cases, be generally preferred.

But as the letters of the dead languages have insensibly changed their sound by passing into the living ones, so it is impossible to preserve the accent from sliding sometimes into the analogies of our own tongue; and when once the words of this kind are fixed in the public ear, it is not only a useless, but a pernicious, pedantry to disturb them. Who could hear without pity of Alexander's passing the river *Grani'cus*, or of his marrying the sister of *Parys'atis*? These words, and several others, must be looked upon as planets shot from their original spheres, and moving round another centre.

After all the care, therefore, that has been taken to accent words according to the best authorities, some have been found so differently marked by different prosodists, as to make it no easy matter to know to which we should give the preference. In this case I have ventured to give my opinion without presuming to decide, and merely as an Ἠνωτικόν, or *Interim*, till the learned have pronounced the final sentence.

PREFACE

TO

THE TERMINATIONAL VOCABULARY.

TAKING a retrospective view of language, or surveying it in its terminations, affords not only a new but an advantageous view of all languages. The necessity of this view induced me, several years ago, to arrange the whole English language according to its terminations; and this arrangement I found of infinite use to me in consulting the analogies of our tongue. A conviction of its utility made me desirous of arranging the Greek and Latin proper names in the same manner, and more particularly as the pronunciation of these languages depends more on the termination of words than any other we are acquainted with. Of such utility is this arrangement supposed to be in the Greek language, that the son of the famous Hoogveen, who wrote on the Greek particles, has actually printed such a dictionary, which only waits for a preface to be published. The labour of such a selection and arrangement must have been prodigious; nor is the task I have undertaken in the present work a slight one; but the idea of rendering the classical pronunciation of proper names still more easy, encouraged me to persevere in the labour, however dry and fatiguing.

I flattered myself I had already promoted this end, by dividing the proper names into syllables upon analogical principles; but hoped I could still add to the facility of recollecting their pronunciation by the arrangement here adopted; which, in the first place, exhibits the accent and quantity of every word by its termination.

In the next place, it shews the extent of this accentua-

tion, by producing, at one view, all the words differently accented, by which means may be formed the rule and the exception.

Thirdly, when the exceptions are but few, and less apt to be regarded,—by seeing them contrasted with the rule, they are imprinted more strongly on the memory, and are the more easily recollected. Thus, by seeing that *Sperchius*, *Xenophontius*, and *Darius*, are the only words of that very numerous termination which have the accent on the penultimate; we are at perfect ease about all the rest.

Fourthly, by seeing that all words ending in *enes* have universally the antepenultimate accent, we easily recollect that the pronunciation of *Eumenes*, with the accent on the penultimate, is radically wrong, and is only tolerated because adopted by some respectable writers. Thus, too, the numerous termination in *ades* is seen to be perfectly antepenultimate; and the ambiguous termination in *ides* is freed in some measure from its intricacy, by seeing the extent of both forms contrasted. This contrast, without being obliged to go to Greek etymologists, shows at one view when this termination has the accent on the penultimate *i*, as in *Tydidēs*; and when it transfers the accent to the antepenultimate, as in *Thucydides*, which depends entirely on the quantity of the original word from which these patronymics are formed.

And lastly, when the number of words pronounced with a different accent are nearly equal, we can at least find some way of recollecting their several accentuations better than if they were promiscuously mingled with all the rest of the words in the language. By frequently repeating them as they stand together, the ear will gain a habit of placing the accent properly, without knowing why it does so. In short, if Labbe's *Catholici Indices*, which is in the hands of all the learned, be useful for readily finding the accent and quantity of proper names, the present Index cannot fail to be much more so, as it not only associates them by their accent and quantity, but according to their termination also; and by this additional association it must necessarily render any diversity of accent more easily perceived and remembered.

To all which advantages it may be added, that this arrangement has enabled me to point out the true sound of every termination; by which means those who are totally unacquainted with the learned languages will find themselves instructed in the true pronunciation of the final letters of every word, as well as its accent and quantity.

It need scarcely be observed, that in the following Index almost all words of two syllables are omitted: for, as dissyllables in the Greek and Latin languages are always pronounced with the accent on the first, it was needless to insert them. The same may be observed of such words as have the vowel in the penultimate syllable followed by two consonants: for, in this case, unless the former of these consonants was a mute, and the latter a liquid, the penultimate vowel was always long, and consequently always had the accent. This analogy takes place in our pronunciation of words from the Hebrew, which, with the exception of some few which have been anglicised, such as *Bethlehemite*, *Nazarene*, &c. have the accent, like the Greek and Latin words, either on the penultimate or antepenultimate syllable.

It might have been expected that I should have confined myself to the insertion of proper names alone, without bringing in the gentile adjectives, as they are called, which are derived from them. This omission would, undoubtedly have saved me immense trouble; but these adjectives being sometimes used as substantives, made it difficult to draw the line; and as the analogy of accentuation was, in some measure, connected with these adjectives, I hoped the trouble of collecting and arranging them would not be entirely thrown away.

TERMINATIONAL VOCABULARY

OF

GREEK AND LATIN PROPER NAMES.

A A

Accent the Antepenultimate.

ABAA *, Nausicaa.

B A

Accent the Antepenultimate.

Ababa, Desudaba, Alaba, Allaba, Aballaba, Cillaba, Adeba, Abnoba, Onoba, Arnoba, Ausoba, Hecuba, Gelda, Corduba, Voluba, Rutuba.

ACA ECA ICA† OCA UCA YCA.

Accent the Penultimate.

Cleonica, Thessalonica, Veronica, Noctiluca, Donuca.

Accent the Antepenultimate.

Ithaca, Andriaca, Malaca, Tabraca, Mazaca, Seneca, Cyrenaica, Belgica, Georgica, Cabalica, Italica, Maltica, Bellica, Laconica, Leonica, Marica, Marmarica, Conimbrica, Merobrica, Mirobrica, Cetobrica, Anderica, America, Africa, Arborica, Aremorica, Armorica, Norica,

* As the accent is never on the last syllable of Greek or Latin proper names, the final *a* must be pronounced as in English words of this termination; that is, nearly as the interjection *ah*!—See Rule 7, prefixed to the *Initial Vocabulary*.

† Of all the words ending in *ica*, *Cleonica*, *Veronica*, and *Thessalonica*, are the only three which have the penultimate accent.—See Rule the 29th prefixed to the *Initial Vocabulary*, and the words *Andronicus* and *Sophronicus*.

Tetrica, Asturica, Illyrica, Nasica, Esica, Corsica, Athatica, Boetica, Ceretica, Anaitica, Celtica, Salmantica, Cyrrhastica, Ustica, Utica, Engravica, Oboca, Amadoca, Aesyca, Mutyca.

D A

Accent the Penultimate.

Abdeda, Hecameda, Diomeda, Amida, Actrida.

Accent the Antepenultimate.

Aada, Adada, Symada, Bagrada, Suada, Idubeda, Andromeda, Ceneda, Agneda, Vonedā, Caudida, Egida, Anderida, Florida *, Pisida.

Æ A

Accent the Penultimate.

Dicæa, Nicæa, and all words of this termination.

E A

Accent the Penultimate.

Laodicea, Stratonicea, Cymodocea, Medea, Ligea, Argea, Amatheia, Alpheia, Erytheia, Ethaleia, Malea, Heraclea, Amphiclea, Theoclea, Agathoclea, Androclea, Euryclea, Penthesilea, Achillea, Asbamea, Alcidamea, Cadmea, Elimeia, Ænea, Mantinea, Maronea, Chæroneia, Æpea, Barea, Cæsarea, Nieocæsarea, Cytherea, Ipsea, Hypsea, Galatea, Platea, Myrtea (a city).

Accent the Antepenultimate.

Pharnacea, Ardea, Tegea, Æthea, Dexithea, Leucothea, Alea, Doclea, Dioclea, Elea, Marcellea, Demea, Castanea, Aminea, Ficulnea, Albunea, Boëa, Clupea or Clypea, Abarbarea, Chærea, Verrea, Laureia, Thyrea, Rosea, Odyssea, Etea, Trita, Myrtëa (a name of Venus), Butea, Abazea.

* Labbe tells us that some of the most learned men pronounce this part of America with the accent on the penultimate syllable.

Œ A

Accent the Penultimate.

Meleboea, Eubœa, and all words of this termination.

G A

Accent the Antepenultimate.

Abaga, Bibaga, Ampsaga, Aganzaga, Noëga, Arabriga, Aobriga, Segobriga, Coeliobriga, Flaviobriga.

H A

Accent the Antepenultimate.

Malacha, Pyrrhicha, Adatha, Agatha, Badenatha, Abaratha, Monumetha.

A I A

Accent the Antepenultimate.

Achaia *, Panchaia, Aglaia, Maia.

B I A

Accent the Antepenultimate.

Arabia, Trebia, Contrebia, Albia, Balbia, Olbia, Corymbia, Zenobia, Cornubia.

C I A †

Accent the Antepenultimate.

Nicacia, Dacia, Salacia, Wormacia, Thaumacia, Connacia, Ambracia, Thracia, Samothracia, Artacia, Accia, Gallacia, Græcia, Voadicia, Vindelicia, Cilicia, Libyphœnicia, Aricia, Chalcia, Francia, Provincia, Cappa-

* The vowels in this termination do not form a diphthong. The accent is upon the first *a*, the *i* is pronounced like *y* consonant in *year*, and the final *a* nearly like the *a* in *father*, or the interjection *ah*!—See Rule 7.

† Words of this termination have the *cia* pronounced as if written *she-a*.—See Rule 10, prefixed to the *Initial Vocabulary*.

docia, Porcia, Muscia, Ascia, Iscia, Thuscia, Boruscia, Seleucia *, Tucia, Lycia.

D I A

Accent the Penultimate.

Iphimedia †, Laomedia, Protomedia.

Accent the Antepenultimate.

Badia, Arcadia, Leucadia, Media, Iphimedia, Nicomedia, Polymedia, Eporedia, Corsedia, Suedia, Fordicidia, Numidia, Canidia, Japidia, Pisidia, Gallovidia, Scandia, India, Burgundia, Ebodia, Clodia, Ærodia, Longobardia, Cardia, Verticordia, Concordia, Discordia, Herephordia, Claudia, Lydia.

E I A

Accent the Penultimate.

Elegia †, Hygeia, Antheia, Cartheia, Aquileia, Pompeia, Deiopeia, Tarpeia, Carteia.

G I A

Accent the Antepenultimate.

Sphagia, Lagia, Athanagia, Cantabrigia, Ortigia, Norvigia, Langia, Eningia, Finningia, Lotharingia, Turin-

* See Rule 30, and the word in the *Initial Vocabulary*.

† See *Iphigenia* in the *Initial Vocabulary*.

‡ The ancients sometimes separated the vowels *ei* in this termination, and sometimes pronounced them as a diphthong. The general mode of pronouncing them with us is to consider them as a diphthong, and to pronounce it as long or double *e*; which from its squeezed sound, approaches to the initial *y*, and makes these words pronounced as if written *El-e-jé' yah*, *Hy-jé' yah*, &c. This is the pronunciation which ought to be adopted, but scholars who are fond of displaying their knowledge of Greek will be sure to pronounce *Elegeia*, *Hygeia*, or rather *Hygieia*, *Antheia*, and *Deiopeia*, with the diphthong like the noun *eye*; while *Cartheia*, or *Carteia*, *Aquileia*, *Pompeia*, and *Tarpeia*, of Latin original, are permitted to have their diphthongs sounded like double *e*, or, which is nearly the same thing if the vowels are separated, to sound the *e* long as in *equal*, and the *i* as *y* consonant, articulating the final *a*.—See note on *Achaia*.

For a more complete idea of the sound of this diphthong, see the

gia, Sergia, Orgia, Pelasgia, Fugia, Rugia, Ogygia, Jopygia, Phrygia, Zygia.

H I A

Accent the Penultimate.

Sophia, Xenopithia, Anthia, Erythia.

Accent the Antepenultimate.

Valachia, Lysimachia, Centauro-machia, Inachia, Xynsichia, Antiochia, Amphilochia, Munychia, Philadelphia, Apostrophia, Scarphia, Acryphia, Emathia, Æmathia, Alethia, Hyacinthia, Carinthia, Tyrinthia, Cynthia, Tynrynthia, Parthia, Scythia, Pythia.

L I A

Accent the Penultimate.

Thalia, Aristoclia, Basilia.

Accent the Antepenultimate.

Œbalia, Fornicalia, Lupercalia, Acidalia, Vandalia, Podalia, Megalia, Robigalia, Fugalia, Œchalia, Westphalia, Æthalia, Alalia, Vulcanalia, Paganalia, Bacchanalia, Terminalia, Fontinalia, Vertumnalia, Portumnalia, Agonalia, Angeronalia, Saturnalia, Faunalia, Portunalia, Opalia, Liberalia, Feralia, Floralia, Lemuralia, Salia, Pharsalia, Thessalia, Ætalia, Italia, Compitalia, Carmontalia, Laurentalia, Castalia, Attalia, Pystalia, Mambliā, Ælia, Cælia, Belia, Celia, Decelia, Agelia, Helia, Cornelia, Clœlia, Aspelia, Cerelia, Aurelia, Velia, Anglia, Cæcilia, Sicilia, Ægilia, Cingilia, Palilia, Æmilia, Ænilia, Venilia, Parilia, Basilia, Absilia, Hersilia, Massilia, Atilia, Anatilia, Petilia, Antilia, Quintilia, Hostilia, Cutilia, Aquilia, Servilia, Elaphobolia, Ascolia, Padolia, Æolia, Folia, Natolia, Anatolia, Ætolia, Nau-

word *Pleiades*, in the *Initial Vocabulary*. To which observations we may add, that when this diphthong in Greek is reduced to the single long *i* in Latin, as in *Iphigenia*, *Elegia*, &c. it is pronounced like single *i*, that is, like the noun *eye*.

plia, Daulia, Figulia, Julia, Apulia, Gætulia, Getulia, Triphylia, Pamphylia.

M I A

Accent the Penultimate.

* Deidamia, Laodamia, Hippodamia, Astydamia, Apamia, Hydramia.

Accent the Antepenultimate.

Lamia, Mesopotamia, Cadmia, Academia, Archidemia, Eudemia, Isthmia, Holmia, Posthumia.

N I A

Accent the Penultimate.

Amphigenia, Iphigenia *, Tritogenia, Lasthenia.

Accent the Antepenultimate.

Albania, Sicania, Hyrcania, Arcania, Lucania, Dania, Codania, Dardania, Epiphania, Alania, Mania, Carmania, Germania, Normania, Cinnania, Acarnania, Campania, Hispania, Pomerania, Afrania, Urania, Bassania, Actania, Edetania, Laletania, Occitania, Ossigitania, Mauritania, Lusitania, Titania, Sexitania, Alentania, Contestania, Mevania, Lithuania, Transilvania, Azania, Ænia, Actænia, Aberdenia, Ischenia, Tyrrhenia, Parthenia, Diogenia, Menia, Achæmenia, Armenia, Nenia, Noënia, Poënia, Cebrenia, Senia, Arnagnia, Signia, Albinia, Lacinia, Dinia, Sardinia, Fulginia, Virginia, Bechinia, Machlinia, Ciminia, Eleusinia, Timia, Lavinia, Mervinia, Lamnia, Lycemnia, Polyhymnia, Alemannia, Britannia, Fescennia, Aonia, Lycaonia, Chaonia, Catalonia, Laconia, Glasconia, Adonia, Macedonia, Marcedonia, Caledonia, Mygdonia, Aidonia, Asidonia, Posidonia, Abbendonias, Herdonia, Laudonia, Cydonia, Mæonia, Pæonia, Pelagonia, Paphlagonia, Aragonia, Antigonias, Sithonia, Ionia, Agrionia, Avalonia, Aquilonia, Apollonia,

* See Rule 30.

† See this word in the *Initial Vocabulary*.

Colonia, Polonia, Populonia, Vetulonia, Babylonia, Aconia, Æmonia, Hæmonia, Tremonia, Ammonia, Harmonia, Codanonia, Simonia, Pannonia, Bononia, Lamonia, Pomponia, Cronia, Feronia, Sophronia, Petronia, Antronia, Duronia, Turonia, Cæsonia, Ausonia, Latoria, Tritonia, Boltonia, Ultonia, Hantonia, Vintonia, Wintonia, Bistonia, Plutonia, Favonia, Sclavonia, Livonia, Arvonias, Saxonia, Exonia, Sicyonia, Narnia, Sarnia, Dorobernias, Hibernia, Cliternia, Lindisformia, Vigornia, Wigornia, Liburnia, Calphurnia, Saturnia, Pornia, Daunias, Ceraunia, Acroceraunia, Junia, Clunia, Neptunia, Ercynia, Bithynia, Macrynias.

O I A

Accent the Antepenultimate.

Latöia.

P I A

Accent the Antepenultimate.

Apia, Salopia, Manapia, Messapia, Asclipia, Lampia, Olympia, Ellopias, Dolopia, Ænopias, Cecropia, Mopsopia, Appia, Lappia, Oppia, Duppia, Antuerpia.

R I A

Accent the Penultimate.

Daria.

Accent the Antepenultimate.

Aria, Baria, Fabaria, Columbaria, Barbaria, Caria, Ficaria, Calcaria, Sagaria, Megaria, Hungaria, Pharia, Salaria, Hilaria, Allaria, Mallaria, Sigillaria, Anguillaria, Samaria *, Palmaria, Planaria, Enaria, Mænaria, Gallinaria, Asinaria, Carbonaria, Chaunaria, Colubraria, Agraria, Diocæsaria, Pandataria, Cotaria, Nivaria, Antiqua-

* For the accent of this word and *Alexandria*, see Rule 30, prefixed to the *Initial Vocabulary*.

ria, Cervaria, Petuaria, Argentuaria, Calabria, Cantabria, Cambria, Sicambria, Mesembria, Fimbria, Umbria, Cumbria, Selymbria, Abobria, Amagetobria, Trinacria, Tercia, Molycria, Adria, Hadria, Geldria, Andria, Scamandria, Anandria, Cassandria, Alexandria*, Æria, Egeria, Aeria, Faberia, Iberia, Celtiberia, Luceria, Nuceria, Ægeria, Ætheria, Eleutheria, Pieria, Aleria, Valeria, Ameria, Numeria, Neria, Casperia, Cesperia, Hesperia, Hyperia, Seria, Fabrateria, Compulteria, Asteria, Anthesteria, Faveria, Lhœgria, Iria, Liria, Equiria, Oschoria, Daphnephoria, Thesmophoria, Anthesphoria, Chionomoria, Westmoria, Eupatoria, Anactoria, Victoria, Prætoria, Arria, Atria, Eretria, Feltria, Conventria, Bodentria, Cœnotria, Cestria, Cicestria, Circestria, Thalestria, Istria, Austria, Industria, Tablustria, Uria, Calauria, Isauria, Curia, Duria, Manduria, Furia, Liguria, Remuria, Etruria, Hetruria, Turia, Apaturia, Bæturia, Beturia, Asturia, Syria, Coele-syria, Cœlo-syria, Leuco-syria, Assyria.

S I A †

Accent the Antepenultimate.

Asia, Chadasia, Lasia, Seplasia, Amasia, Aspasia, Therasia, Agirasia, Austrasia, Anastasia, Arbsia, Æsia, Cæsia, Mæsia, Ædesia, Magnesia, Artemisia, Moesia, Merpesia, Ocesia, Euphratesia, Atesia, Suesia, Bissia, Calisia, Provisia, Hortensia, Chenobosia, Leucosia, Pandosia, Theodosia, Arachosia, Orthosia, Rosia, Thesprotia, Sosia, Lipsia, Nupsia, Persia, Nursia, Tolassia, Cephissia, Russia, Blandusia, Clusia, Ampelusia, Anthemusia, Acherusia, Perusia, Bysia, Sicysia, Mysia, Dionysia.

-
- * Portus Alexandriæ supplex,
Et vacuum patefecit aulam.

HOR.

† The *s* in this termination, when preceded by a vowel, ought always to be sounded like *zh*, as if written *Amazhia*, *Aspazhia*, &c. *Asia*, *Theodosia*, and *Sosia*, seem to be the only exceptions.—See Principles of English Pronunciation, No. 45S, prefixed to the *Critical Pronouncing Dictionary of the English Language*.

T I A

Accent the Antepenultimate.

Sebatia, Ambatia, Latia, Calatia, Galatia, Collatia, Dalmatia, Sarmatia, Egnatia, Aratia, Alsatia, Actia, Cætia, Rhætia, Anætia, Vicetia, Peucetia, Pometia, Anetia, Clampetia, Lucretia, Cyretia, Setia, Lutetia, Helvetia, Uzetia, Phiditia, Angitia, Androlitia, Sulpitia, Naritia, Delgovitia, Baltia, Bantia, Brigantia, Murgantia, Almantia, Numantia, Aperantia, Constantia, Placentia, Picentia, Lucentia, Fidentia, Digentia, Morgentia, Valentia, Pollentia, Polentia, Terentia, Florentia, Laurentia, Consentia, Potentia, Faventia, Confluentia, Lipientia, Druentia, Quintia, Pontia, Acherontia, Aliontia, Moguntia, Scotia, Bœotia, Saptia, Martia, Tertia, Sebastia, Bubastia, Adrastia, Bestia, Modestia, Segestia, Orestia, Charistia, Ostia, Brattia, Acutia, Minutia, Cossutia, Tutia, Clytia, Narytia.

V I A

Accent the Antepenultimate.

Candavia, Blavia, Flavia, Menavia, Scandinavia, Aspavia, Moravia, Warsavia, Octavia, Juvavia, Ævia, Cendevia, Menevia, Suevia, Livia, Trivia, Urbesalvia, Sylvia, Moscovia, Segovia, Gergovia, Nassovia, Cluvia.

X I A

Accent the Antepenultimate.

Brixia, Cinxia.

Y I A

Accent the Penultimate.

Ilithia *, Orithia.

* The vowels *ia* in these words must be pronounced distinctly in two syllables, as if written *Il-ith-e-ī'ah*, *O-rith-e-ī'ah*; the penultimate syllable pronounced as in the noun *eye*.

Z I A

Accent the Antepenultimate.

Sabazia, Alyzia.

A L A

Accent the Penultimate.

Ahala, Messala.

Accent the Antepenultimate.

Abala, Gabala, Castabala, Onobala, Triocala, Crocala,
 Abdala, Dædala, Bucephala, Abliala, Astyphala, Mæ-
 nala, Avala.

C L A

Accent either the Penultimate or Antepenultimate Syllable.

Amicla.

E L A

Accent the Penultimate.

Arbela (in Persia), Acela, Adela, Suadela, Mundela,
 Philomela, Amstela.

E L A

Accent the Antepenultimate.

Arbela (in Sicily).

O L A

Accent the Antepenultimate.

Publicola, Anionicola, Junonicola, Neptunicola, Agri-
 cola, Baticola, Leucola, Æola, Arbrostola, Scævola.

U L A

Accent the Antepenultimate.

Abula, Trebula, Albula, Carbula, Callicula, Saticula,
 Adula, Acidula, Ægula, Caligula, Artigula, Longula,

Ortopula, Merula, Casperula, Asula, Æsula, Foesula, ceptesula, Sceptensula, Insula, Vitula, Vistula.

Y L A

Accent the Penultimate.

Idyla, Massyla.

Accent the Antepenultimate.

Abyla.

AMA EMA IMA OMA UMA YMA

Accent the Penultimate.

Cynossema, Aroma, Narracustoma.

Accent the Antepenultimate.

Pandama, Abderama, Asama, Uxama, Acema, Obri-
na, Perrima, Certima, Boreostoma, Decuma, Didyma,
Hierosolyma, Æsymba.

A N A

Accent the Penultimate.

Albana, Pandana, Trajana, Marciana, Diana, Sog-
diana, Drangiana, Margiana, Aponiana, Pomponiana,
Trojana, Copiana, Mariana, Drusiana, Susiana, Statiana,
Glottiana, Viana, Alana, Crococalana, Eblana, Ælana,
Amboglana, Vindolana, Querculana, Querquetulana, A-
mana, Alman, Comana, Mumana, Barpana, Clarana,
Adrana, Messana, Catana, Accitana, Astigitana, Zeugi-
tana, Meduana, Malvana, Cluana, Novana, Equana.

A N A

Accent the Antepenultimate.

Abana, Fricana, Concana, Adana, Cispadana, Sagana,
Achana, Leuphana, Hygiana, Drepana, Barpana, Ecba-
tana, Catana, Sequana, Cyana, Tyana.

E N A

Accent the Penultimate.

Labena, Characena, Medena, Fidena, Aufidena, Ageenna, Comagena, Dolomena, Capena, Cæsena, Messena, Artena.

Accent the Antepenultimate.

Phœbigena, Graphigena, Aciligena, Ignigena, Junonigena, Opigena, Nysigena, Boëtigena, Trojugena, Ægosthena, Alena, Helena, Pellena, Porsena, Atena, Polyxena, Theoxena, Callixena.

I N A *

Accent the Penultimate.

Arabina, Acina, Cloacina, Tarracina, Cluacina, Cœcina, Ricina, Runcina, Cercina, Lucina, Erycina, Acradina, Achradina, Ægina, Bachina, Acanthina, Messalina, Catalina, Fascelina, Mechlina, Tellina, Callina, Medullina, Cleobulina, Tutulina, Cænina, Cenina, Antonina, Heroína, Apina, Cisalpina, Transalpina, Agrippina, Abarina, Carina, Larina, Camarina, Sabrina, Phalacrina, Acerina, Lerina, Camerina, Terina, Jamphorina, Caprina, Myrina, Casina, Felsina, Abusina, Eleusina, Atina, Catina, Metina, Libitina, Maritina, Libentina, Adrumentina, Ferentina, Aventina, Aruntina, Potina, Palæstina, Mutina, Flavina, Levina.

Accent the Antepenultimate.

Fascellina, Proserpina, Asina, Sarsina.

O N A

Accent the Penultimate.

Uxacona, Abeona, Libisocona, Usocona, Saucona, Dodona, Scardona, Adeona, Aufona, Salona, Bellona, Duel-

* Every word of this termination with the accent on the penultimate syllable, has the *i* pronounced as the noun *eye*.—See Rules 1, 3, and 4, prefixed to the *Initial Vocabulary*.

ona, Æmona, Cremona, Artemona, Salmona, Homona, Pomona, Flanona, Ænona, Hippona, Naronā, Aserona, Angerona, Verona, Matrona, Æsona, Latona, Antona, Dertona, Ortona, Cortona, Alvona, Axona.

U N A

Accent the Antepenultimate.

Ituna.

O A

Accent the Penultimate.

Aloa.

Accent the Antepenultimate.

Anchoa.

IPA OPA

Accent the Penultimate.

Argyripa, Europa, Catadupa.

A R A

Accent the Penultimate.

Abdara.

Accent the Antepenultimate.

Abara, Acara, Imacara, Accara, Cadara, Gadara, Abdara, Megara, Machara, Imachara, Phalara, Cinara, Cynara, Lipara, Lupara, Isara, Patara, Mazara.

CRA DRA

Accent the Antepenultimate.

Lepteacra, Charadra, Clepsydra.

E R A

Accent the Penultimate.

Abdera, Andera, Cythera (the island Cerigo, near Crete).

Accent the Antepenultimate.

Libera, Glycera, Acadara, Jadera, Abdera, Andera, Aliphera, Cythera (the city of Cyprus), Hiera, Cremera, Cassara.

G R A

Accent the Antepenultimate.

Tanagra, Beregra.

H R A

Accent the Penultimate.

Libethra.

I R A

Accent the Penultimate.

Daira, Thelaira, Stagira, Ægira, Deianira, Metanira, Thyatira.

Accent the Antepenultimate.

Cybiria.

O R A

Accent the Penultimate.

Pandora, Aberdora, Aurora, Vendesora, Windesora.

Accent the Antepenultimate.

Ebora.

T R A

Accent the Penultimate.

Cleopatra.

Accent the Antepenultimate.

Excetra, Lucopetra, Triquetra.

U R A

Accent the Penultimate.

Cabura, Ebura, Æbura, Balbura, Subura, Pandura,

Baniura, Asura, Lesura, Isura, Cynosura, Lactura, Astura.

Y R A

Accent the Penultimate.

Ancyra, Cercyra, Corcyra, Lagyra, Palmyra*, Cosyra, Tentyra.

Accent the Antepenultimate.

Laphyra, Glaphyra, Philyra, Cebyra, Anticyra.

A S A

Accent the Antepenultimate.

Abasa, Banasa, Dianasa, Harpasa.

ESA ISA OSA

Accent the Penultimate.

Ortogesa, Alesa, Halesa, Namesa, Alpesa, Berresa, Mentesa, Amphisa, Elisa, Tolosa, Ærosa, Dertosa, Cortuosa.

USA YSA

Accent the Penultimate.

Pharmacusa, Pithecusa, Nartecusa, Phoenicusa, Celadusa, Padusa, Lopadusa, Medusa, Eleusa, Creusa, Lagusa, Elaphusa, Agathusa, Marathusa, Æthusa, Phœthus, Arethus, Ophiusa, Elusa, Cordilusa, Drymusa, Eranusa, Ichnusa, Colpusa, Aprusa, Cissusa, Scotusa, Dryusa, Donysa.

A T A

Accent the Penultimate.

Braccata, Adadata, Khadata, Tifata, Tiphata, Crotoniata, Alata, Amata, Acmata, Comata, Sarmata, Napata, Demarata, Quadrara, Orata, Samosata, Armosata, Congavata, Artaxata.

* *Palmyra*.—See this word in the *Initial Vocabulary*.

A T A

Accent the Antepenultimate.

Chærestrata.

ETA ITA OTA UTA

Accent the Penultimate.

Æta, Caieta, Moneta, Demareta, Myrteta, Herbita, Areopagita, Melita, Abderita, Artemita, Stagirita, U-
zita, Phthiota, Epirota, Contributa, Cicutā, Aluta, Ma-
tuta.

Accent the Antepenultimate.

Damocrita, Emerita.

AVA EVA IVA

Accent the Penultimate.

Clepidava, Abragava, Calleva, Geneva, Areva, At-
teva, Luteva, Galliva..

Accent the Antepenultimate.

Batava.

U A

Accent the Antepenultimate.

Accua, Addua, Hedua, Heggua, Armua, Capua, Fe-
brua, Achrua, Palatula, Flatua, Mantua, Agamzua.

Y A

Accent the Antepenultimate.

Libya, Zerolibya, Æthya, Carya, Marsya.

AZA EZA OZA

Accent the Penultimate.

Abaraza, Mieza, Baragoza.

A E

Accent the Antepenultimate.

Nausicaë, Pasiphaë.

BÆ CÆ

Accent the Penultimate.

Maricæ.

Accent the Antepenultimate.

Colubæ, Vaginiacæ, Carmocæ, Oxydracæ, Gallicæ, Hieronicæ, Coricæ, Anticæ, Odrycæ.

ADÆ

Accent the Antepenultimate.

Æneadæ, Bacchiadæ, Scipiadæ, Battiadæ, Thestiadæ.

IDÆ UDÆ

Accent the Penultimate.

Proclidæ, Basilidæ, Orestidæ, Ebudæ or Æbudæ.

Accent the Antepenultimate.

Labdacidæ, Seleucidæ, Adrymachidæ, Branchidæ, Pyrrhidæ, Basilidæ, Romulidæ, Numidæ, Dardanidæ, Borysthenidæ, Ausonidæ, Cecropidæ, Gangaridæ, Marmaridæ, Tyndaridæ, Druidæ.

ÆÆ EÆ FÆ GÆ HÆ

Accent the Penultimate.

Achææ, Platææ, Napææ, Allifæ.

Accent the Antepenultimate.

Diomedææ, Cyanææ, Cenchreææ, Capreææ, Plateææ, Callifææ, Latobrigææ, Lapithææ.

IÆ*

Accent the Antepenultimate.

Baiaæ, Graiaæ, Stabiaæ, Ciliciaæ, Cerciaæ, Besidiaæ, Rudiaæ, Taphiaæ, Versaliaæ, Ficeliaæ, Encheliaæ, Clœliaæ, Cutiliaæ, Esquilææ or Exquilææ, Formiaæ, Volcaniaæ, Araniaæ, Armeniaæ, Britanniaæ, Boconiaæ, Chelidoniaæ, Pioniaæ, Gemoniaæ, Xyniaæ, Ellopiaæ, Herpiaæ, Caspiaæ, Cuniculaæ.

* See Rule 4 of the *Initial Vocabulary*.

riæ, Canariae, Purpurariae, Chabriae, Ferae, Laboriae, Emporiae, Caucasiae, Vespasiae, Corasiae, Prasiae, Ithacisiae, Gymnesiae, Etesiae, Gratiae, Venetiae, Piguntiae, Selinuntiae, Sestiae, Cottiae, Landaviae, Harpyiae.

LÆ MÆ

Accent the Antepenultimate.

Pialæ, Agagamalæ, Apsilæ, Apenninicolæ, Æquicolæ, Apiolæ, Epipolæ, Bolbulæ, Anculæ, Fulfulæ, Fesulæ, Carsulæ, Latulæ, Thermopylæ, Acrocomæ, Achomæ, Solymæ.

ANÆ ENÆ

Accent the Penultimate.

Africanæ, Clodianæ, Valentinianæ, Marianæ, Valentianæ, Sextianæ, Cumanæ, Adiabenæ, Mycenæ, Fregenæ, Sophenæ, Athenæ, Hermathenæ, Mitylenæ, Acesamenæ, Achmenæ, Classomenæ, Camœnæ, Convenæ.

Accent the Antepenultimate.

Apenninigenæ, Faunigenæ, Ophiogenæ.

INÆ ONÆ UNÆ ZOÆ

Accent the Penultimate.

Salinæ, Calaminæ, Agrippinæ, Carinæ, Taurinæ, Philistinæ, Cleonæ, Vennonæ, Oonæ, Vacunæ, Androgunæ, Abzoæ.

IPÆ UPÆ

Accent the Antepenultimate.

Centuripæ, Rutupæ.

ARÆ ERÆ UBRÆ YTHRÆ ORÆ ATRÆ ITRÆ

Accent the Penultimate.

Adiabaræ, Andaræ, Ulubræ, Budoræ, Alachoræ, Coatræ, Velitræ.

Accent the Antepenultimate.

Eleutheræ, Bliteræ, Erythræ, Pylagoræ.

ASÆ ESÆ USÆ

Accent the Penultimate.

Syracusæ, Pithecusæ, Pityusæ.

Accent the Antepenultimate.

Pagasæ, Acesæ.

ATÆ ETÆ

Accent the Penultimate.

Mæatæ, Abrincatæ, Lubeatæ, Docleatæ, Pheneatæ, Apeateatæ, Magatæ, Olciniatæ, Crotoniatæ, Galatæ, Arelatæ, Hylatæ, Arnatæ, Iaxamatæ, Dalmatæ, Exonatatæ, Alrinatæ, Fortunatæ, Asampatæ, Cybiratæ, Vasaæ, Circetæ, Æsymnetæ, Agapetæ, Aretæ, Diaparetæ.

Accent the Antepenultimate.

Sauromatæ, Thyroagetæ, Massagetæ, Aphetæ, Denelætæ, Cœletæ, Demetæ.

ITÆ OTÆ UTÆ YTÆ

Accent the Penultimate.

Ascitæ, Abraditæ, Achitæ, Aboniteichitæ, Accabacotichitæ, Arsagalitæ, Avalitæ, Phaselitæ, Brullitæ, Hierapolitæ, Antoniopolitæ, Adrianapolitæ, Metropolitæ, Dionysopolitæ, Adulitæ, Elamitæ, Bomitæ, Tomitæ, Scenitæ, Pionitæ, Agravonitæ, Agonitæ, Sybaritæ, Daitæ, Opheritæ, Dassaritæ, Nigritæ, Oritæ, Aloritæ, Tentyritæ, Galeotæ, Limniotæ, Estiotæ, Ampreutæ, Alutæ, Troglodytæ, or Troglod'ytæ.

IVÆ OVÆ UÆ YÆ*

Accent the Penultimate.

Durcabrivæ, Elgovæ, Durobrovæ.

Accent the Antepenultimate.

Mortuæ, Halicyæ, Phlegyæ, Bithyæ, Ornithyæ, Miyaæ, Minyæ.

* The termination of *yæ*, with the accent on the preceding syllable, must be pronounced as two similar letters; that is, as if spelt *Halic-e-e*, *Mine-e*, &c.—See Rule 4 of the *Initial Vocabulary*.

O B E

Accent the Antepenultimate.

Deiphobe, Niobe.

ACE ECE ICE OCE YCE

Accent the Penultimate.

Phœnice, Berenice, Aglaonice, Stratonice.—See Rule 30.

Accent the Antepenultimate.

Candace, Phylace, Canace, Mirace, Artace, Allebec, Alopece, Laodice, Agnodice, Eurydice, Pyrrhice, Hyllice, Gallice, Illice, Demodice, Sarmatice, Erectice, Gattice, Cymodoce, Agoce, Harpalyce, Eryce.

E D E

Accent the Penultimate.

Agamede, Perimede, Alcimede.

Æ E

Accent the Penultimate.

Ææe.

N E E A G E

Accent the Antepenultimate.

Cyaneë, Lalage.

A C H E I C H E Y C H E.

Accent the Antepenultimate.

Ischomache, Andromache, Canache, Doliche, Eutyché.

P H E T H E

Accent the Antepenultimate.

Anaphe, Psamathe.

I E

Accent the Antepenultimate.

Gargaphie*, Uranie, Meminie, Asterie, Hyrie, Parhasie, Clytie.

ALE ELE ILE OLE ULE YLE

Accent the Penultimate.

Neobule, Eubule, Cherdule, Eriphyle.

Accent the Antepenultimate.

Acale, Hecale, Mycale, Megale, Omphale, Æthale, Novendiale, Ægiale, Auchiale, Myrtale, Ambarvale, Hyale, Euryale, Cybele, Nephele, Alele, Semele, Perimele, Pœcile, Affile, Cœmphile, Iole, Omole, Homole, Phidyle, Strongyle, Chthonophyle, Deipyle, Eurypile.

AME IME OME YME

Accent the Antepenultimate.

Apame, Inarime, Ithome, Amymome, Cœnome, Amphinome, Laonome, Hylonome, Eurynome, Didyme.

A N E

Accent the Penultimate.

Mandane, Æane, Anthane, Achriane, Anane, Drepane, Acrobatane, Eutane, Roxane.

Accent the Antepenultimate.

Taprobane, Cyane, Pitane.

E N E

Accent the Penultimate.

Acabene, Bubacene, Damascene, Chalcidene, Cisthene, Alcisthene, Parthiene, Priene, Poroselene, Pallene, Tel-

* The *i* in the penultimate syllables of the words, not having the accent, must be pronounced like *e*. This occasions a disagreeable hiatus between this and the last syllable, and a repetition of the same sound; but at the same time is strictly according to rule.—See Rule 4 of the *Initial Vocabulary*.

lene, Cyllene, Pylene, Mitylene, Æmene, Laonomenē, Ismene, Dindymene, Osrhoëne, Troëne, Arene, Autocrine, Hippocrène, Pirene, Cyrene, Pyrene, Capissene, Atropatene, Corduene, Syene.

Accent the Antepenultimate.

Helene, Dynamene, Depamene, Nyctimene, Idomene, Melpomene, Anadyomene, Armene.

I N E

Accent the Penultimate.

Sabine, Carcine, Trachine, Alcanthine, Neptunine, Larine, Nerine, Irine, Barsine, Bolbetine.

Accent the Antepenultimate.

Asine.

ONE YNE

Accent the Penultimate.

Methone, Ithone, Dione, Porphyriane, Acrisiane, Alone, Halone, Corone, Torone, Thyone, Bizone, Delphyne.

Accent the Antepenultimate.

Mycone, Erigone, Persephone, Tisiphone, Deione, Pleione, Chione, Ilione, Hermione, Herione, Commone, Mnemosyne, Sophrosyne, Euphrosyne.

O E (in two syllables)

Accent the Antepenultimate.

Amphirrhoe, Alcathoe, Alcithoe, Amphithoe, Nausithoe, Laothoe, Leucothoe, Cymothoe, Hippothoe, Alyxothoe, Myrioe, Pholoe, Soloe, Sinoe, Ænoe, Arsinoe, Lysinoe, Antinoe, Leuconoe, Theonoe, Philonoe, Phæmonoe, Autonoe, Polynoe, Beroe, Meroe, Peroe, Ocyroe, Abzoe.

APE OPE

Accent the Antepenultimate.

Iotape, Rhodope, Chalciope, Candiope, Æthiope, Cal-

liope, Liriope, Cassiope, Alope, Agalope, Penelope, Parthenope, Sinope, Ærope, Merope, Dryope.

ARE IRE ORE YRE

Accent the Penultimate.

Lymire.

Accent the Antepenultimate.

Becare, Tamare, Ænare, Terpsichore, Zephyre, Apyre.

E S E

Accent the Antepenultimate.

Melese, Temese.

ATE ETE ITE OTE YTE TYE

Accent the Penultimate.

Ate, Reate, Teate, Arelate, Admete, Arete, Aphrodite, Amphitrite, Atabyrite, Percote, Pactye.

Accent the Antepenultimate.

Hecate, Condate, Automate, Taygete, Nepete, Anaxarete, Hippolyte.

AVE EVE

Accent the Penultimate.

Agave.

Accent the Antepenultimate.

Nineve.

LAI* NAI (in two syllables)

Accent the Penultimate.

Acholai.

Accent the Antepenultimate.

Danai.

B I

Accent the Antepenultimate.

Acibi, Abnobi, Attubi.

* For the final i in these words, see Rule the 4th of the *Initial Vocabulary*.

A C I

Accent the Antepenultimate.

Segontiaci, Mattiaci, Amaci, Ænaci, Bettovaci.

ACI ICI OCI UCI

Accent the Penultimate.

Rauraci, Albici, Labici, Acedici, Palici, Marici, Medomatrici, Raurici, Arevici, Triboci, Aruci.

Accent the Antepenultimate.

Callaici, Vindelici, Academici, Arecomici, Hernici, Cynici, Stoici, Opici, Nassici, Adautici, Atuatici, Peripatetici, Cettici, Avantici, Xystici, Lavici, Triboci, Amadoci, Bibroci.

ODI YDI

Accent the Penultimate.

Borgodi, Abydi.

Æ I

Accent the Penultimate.

Sabæi, Vaccæi, and so of all words which have a diphthong in the penultimate syllable.

E I (in two syllables)

Accent the Antepenultimate.

Lapidei, Candei, Agandei, Amatheï, Elei, Canthlei, Euganei, Ænei, Mandarei, Hyperborei, Carastasei, Pratei.

G I

Accent the Antepenultimate.

Acridophagi, Agriophagi, Chelanophagi, Andropophagi, Anthropophagi, Lotophagi, Struthophagi, Ichthyophagi, Decempagi, Novempagi, Artigi, Alostigi.

CHI THI

Accent the Antepenultimate.

Heniochi, Ænochi, Henochi, Ostrogothi.

II *

Accent the Antepenultimate.

Abii, Gabii, and all words of this termination.

ALI ELI ILI OLI ULI YLI

Accent the Antepenultimate.

Abali, Vandali, Acephali, Cynocephali, Macrocephali, Attali, Alontegeceli, Garoceli, Monosceli, Igilgili, Æquoli, Carseoli, Puteoli, Corioli, Ozoli, Atabuli, Cræculi, Pediculi, Siculi, Puticuli, Anculi, Barduli, Varduli, Turduli, Foruli, Gætuli, Bastuli, Rutuli, Massesyli, Dactyli.

AMI EMI

Accent the Penultimate.

Apisami, Charidemi.

OMI UMI

Accent the Antepenultimate.

Cephalatomi, Astomi, Medioxumi.

ANI

Accent the Penultimate.

Albani, Cerbani, Æcani, Sicani, Tusicani, &c., and all words of this termination, except Choani, and Sequani, or such as are derived from words terminating in *anus*, with the penultimate short; which see.

E N I

Accent the Penultimate.

Agabeni, Adiabeni, Saraceni, Icenī, Laodiceni, Cyziceni, Ucenī, Chaldeni, Abydeni, Comageni, Igeni, Quingeni, Cephēni, Tyrrheni, Rutheni, Labieni, Alieni, Cileni, Cicimēni, Alapēni, Hypopeni, Tibareni, Agareni, Rufreni, Caraseni, Volseni, Batēni, Cordueni.

Accent the Antepenultimate.

Origeni, Apartheni, Antixeni.

* See Rule 3 and 4 of the *Initial Vocabulary*,

I N I *

Accent the Penultimate.

Gabini, Sabini, Dulgibini, Basterbini, Pencini, Marr
cini, Lactucini, Otadini, Bidini, Udini, Caudini, Budin
Rhegini, Triocalini, Triumpilini, Magellini, Entellin
Canini, Menanini, Anagnini, Amiternini, Saturnini, Cer
turipini, Paropini, Irpini, Hirpini, Tibarini, Carin
Cetarini, Citarini, Illiberini, Acherini, Elorini, Assorin
Feltrini, Sutrin, Eburini, Tigurini, Cacyrini, Agyrin
Halesini, Otesini, Mosini, Abissini, Mossini, Clusin
Arusini, Reatini, Latini, Calatini, Collatini, Calactin
Ectini, Æegetini, Ergetini, Jetini, Aletini, Spoletin
Netini, Neretini, Setini, Bantini, Murgantini, Pallantin
Amantini, Numantini, Fidentini, Salentini, Colentin
Carentini, Verentini, Florentini, Consentini, Potentin
Faventini, Leontini, Acherontini, Saguntini, Haluntin
Ægyptini, Mamertini, Tricastini, Vestini, Faustini, A
brettini, Enguini, Inguini, Lanuvini, Ephesini.

Accent the Antepenultimate.

Lactucini, Gemini, Memini, Morini †, Torrini.

ONI UNI YNI

Accent the Penultimate.

Edoni, Aloni, Nemaloni, Geloni, Aqueloni, Abron
Gorduni, Mariandyni, Magyni, Mogyni.

Accent the Antepenultimate.

Epigoni, Theutoni.

* When the accent is on the penultimate syllable, the *i* in the tw
last syllables is pronounced exactly like the noun *eye*; but when th
accent is on the antepenultimate, the first *i* is pronounced exact
like *e*, and the last like *eye*.—See Rule 3 and 4 of the *Initial Vocabu
lary*.

† *Extremique hominum Morini, Rhenusque bicornis.*

VIRG. *Æn.* viii. 727.

The Danes' unconquer'd offspring, march behind;
And *Morini*, the last of human kind.

DRYDEN.

U P I

Accent the Penultimate.

Catadupi.

ARI ERI IRI ORI URI YRI

Accent the Penultimate.

Babari, Chomari, Agactari, Iberi, Celtiberi, Doberi, Algeri, Palemeri, Monomeri, Hermanduri, Dioscuri, Banuri, Pæsuri, Agacturi, Zimyri.

Accent the Antepenultimate.

Abari, Tochari, Acestari, Cavari, Calabri, Cantabri, Digeri, Drugeri, Eleutheri, Crustumeri, Teneteri, Brue-teri, Suelteri, Treveri, Veragri, Treviri, Ephori, Pastophori.

USI YSI

Accent the Penultimate.

Hermandusi, Condrusi, Nerusi, Megabysi.

ATI ETI OTI UTI

Accent the Penultimate.

Abodati, Capellati, Ceroti, Thesproti, Carnuti.

Accent the Antepenultimate.

Athanati, Heneti, Veneti.

AVI EVI IVI AXI UZI

Accent the Penultimate.

Andecavi, Chamavi, Batavi, Pictavi, Suevi, Argivi, Achivi, Coraxi, Abruzi.

U I

Accent the Antepenultimate.

Abascui, Ædui, Hedui, Vermandui, Bipedimui, Inui, Castrum-inui, Essui, Abrincatui.

IBAL UBAL NAL QUIL

Accent the Penultimate

Promonal.

Accent the Antepenultimate.

Annibal, Hannibal, Asdrubal, Hasdrubal, Tanaquil.

AM IM UM

Accent the Penultimate.

Adulam, Ægipam, Aduram, Gerabum.

Accent the Antepenultimate.

Abarim.

UBUM ACUM ICUM OCUM

Accent the Penultimate.

Cornacum, Tornacum, Baracum, Camericum, Labicum, Avaricum, Antricum, Trivicum, Nordovicum, Longovicum, Verovicum, Norvicum, Brundsvicum.

Accent the Antepenultimate.

Cæcubum, Abodiacum, Tolpiacum, Bedriacum, Gessoriacum, Magontiacum, Mattiacum, Argentomacum, Olenacum, Arenacum, Bremetonacum, Eboracum, Eburacum, Lampsacum, Nemetacum, Bellovacum, Agedicum, Agendicum, Glyconicum, Canopicum, Noricum, Massicum, Adriaticum, Sabenneticum, Balticum, Aventicum, Mareoticum, Agelocum.

EDUM IDUM

Accent the Antepenultimate.

Manduessedum, Algidum.

Æ U M

Accent the Penultimate.

Lilybæum, Lycæum, and all words of this termination.

E U M

Accent the Penultimate.

Syllaceum, Lyceum, Sygeum, Amatheum, Glytheum, Didymeum, Prytaneum, Palanteum.

Accent the Antepenultimate.

Heracleum, Herculeum, Rataneum, Corineum, Aquineum, Dictynneum, Panticapeum, Rhœteum.

AGUM IGUM OGUM

Accent the Antepenultimate.

Neviomagum, Nivomagum, Adrobigum, Dariorigum, Allobrogum.

I U M

Accent the Antepenultimate.

Albium, Eugubium, Abrucium, and all words of this termination.

ALUM ELUM ILUM OLUM ULUM

Accent the Antepenultimate.

Anchialum, Acelum, Ocelum, Corbilum, Clusiolum, Oraculum, Janiculum, Corniculum, Hetriculum, Uttriculum, Asculum, Tusculum, Angulum, Cingulum, Apulum, Trossulum, Batulum.

M U M

Accent the Penultimate.

Amstelodamum, Amstelrodamum, Novocomum, Cadomum.

Accent the Antepenultimate.

Lygdamum, Cisamum, Boiemum, Antrimum, Auximum, Bergomum, Mentonomum.

A N U M

Accent the Penultimate.

Albanum, Halicanum, Arcanum, Æanum, Teanum, Trifanum, Stabeanum, Ambianum, Pompeianum, Tullianum, Formianum, Cosmianum, Boianum, Appianum, Bovianum, Mediolanum, Amanum, Aquisgranum, Triganum, Nuditatum, Usalitanum, Ucalitanum, Acoletanum, Acharitanum, Abziritanum, Argentanum, Hortanum, Anxanum.

Accent the Antepenultimate.

Apuscidanum, Hebromanum, Itanum.

E N U M

Accent the Penultimate.

Picenum, Calenum, Durolenum, Misenum, Volsenum, Darvenum.

Accent the Antepenultimate.

Olenum.

I N U M

Accent the Penultimate.

Urbinum, Sidicinum, Ticinum, Pucinum, Tridinum, Londinum, Aginum, Casilinum, Crustuminum, Appenninum, Sepinum, Arpinum, Aruspinum, Sarinum, Ocriculum, Lucrinum, Camerinum, Laborinum, Petrinum, Taurinum, Casinum, Nemosinum, Cassinum, Atinum, Batinum, Ambiatinum, Petinum, Altinum, Salentinum, Tollentinum, Ferentinum, Laurentinum, Abrotinum, Inguinum, Aquinum, Nequinum.

O N U M

Accent the Penultimate.

Cabillonum, Garianonum, Duronum, Cataractonum.

Accent the Antepenultimate.

Ciconum, Vindonum, Britonum.

UNUM YNUM

Accent the Penultimate.

Segedunum, Lugdunum, Maridunum, Moridunum, Arcaldunum, Rigodunum, Sorbiodunum, Noviodunum, Melodunum, Camelodunum, Axelodunum, Uxellodunum, Brannodunum, Carodunum, Cæsarodunum, Tarodunum, Theodorodunum, Eburodunum, Nernantodunum, Belunum, Antematunum, Andomatunum, Maryandynum.

OUM OPUM YPUM

Accent the Penultimate.

Myrtöum, Europum.

Accent the Antepenultimate.

Pausilypum.

ARUM

Accent the Penultimate.

Agarum, Belgarum, Nympharum, Convenarum, Rosarum, Adulitarum, Celtarum.

ABRUM UBRUM

Accent the Penultimate.

Velabrum, Vernodubrum.

Accent the Antepenultimate.

Artabrum.

ERUM

Accent the Antepenultimate.

Caucoliberum, Tuberum.

AFRUM ATHRUM

Accent the Penultimate.

Venafrum.

Accent the Antepenultimate.

Barathrum.

IRUM

Accent the Penultimate.

Muzirum.

ORUM

Accent the Penultimate.

Cermorum, Ducrocortorum.

Accent the Antepenultimate.

Dorostorum.

ETRUM

Accent either the Penultimate or Antepenultimate.

Celetrum.

U R U M

Accent the Penultimate.

Alaburum, Ascurum, Lugdurum, Marcodurum, Lac-
todurum, Octodurum, Divojurum, Silurum, Saturum.

Accent the Antepenultimate.

Tigurum.

ISUM OSUM

Accent the Penultimate.

Alisum, Amisum, Janosum.

ATUM ETUM ITUM OTUM UTUM

Accent the Penultimate.

Atrebatum, Calatum, Argentoratum, Mutristratum,
Elocetum, Quercetum, Caletum, Spoletum, Vallisoletum,
Toletum, Ulmetum, Adrumetum, Tunetum, Eretum,
Accitum, Durolitum, Corstopitum, Abritum, Neritum,
Augustoritum, Naucrotitum, Complutum.

Accent the Antepenultimate.

Sabbatum.

AVUM IVUM YUM

Accent the Penultimate.

Gandavum, Symbrivum.

Accent the Antepenultimate.

Coccyum, Engyum.

AON MIN ICON

Accent the Penultimate.

Helicaon, Lycaon, Machaon, Dolichaon, Amithaon,
Didymaon, Hyperaon, Hicetaon.

Accent the Antepenultimate.

Salamin, Rubicon, Helicon.

ADON EDON IDON ODON YDON

Accent the Penultimate.

Calcedon, Chalcedon, Carchedon, Anthedon, Asple-
don, Sarpedon, Thermodon, Abydon.

Accent the Antepenultimate.

Celadon, Alcimedon, Amphimedon, Laomedon, Hipomedon, Oromedon, Antomedon, Armedon, Eurymedon, Calydon, Amydon, Corydon.

EON EGON

Accent the Penultimate.

Pantheon, Deileon, Achilleon, Aristocreon.

Accent the Antepenultimate.

Aleon, Pitholeon, Demoleon, Timoleon, Anacreon, Timocreon, Ucalegon.

APHON EPHON IPHON OPHON

Accent the Antepenultimate.

Agalaphon, Chærephon, Ctesiphon, Antiphon, Colophon, Demophon, Xenophon.

T H O N

Accent the Antepenultimate.

Agathon, Acroathon, Marathon, Phaethon, Phlegathon, Pyri-phlegethon, Arethon, Acrithon.

I O N

Accent the Penultimate.

Pandion, Sandion, Echion, Alphion, Amphion, Ophion, Methion, Arion, Oarion, Ærion, Hyperion, Orion, Asion, Metion, Axion, Ixion.

Accent the Antepenultimate.

Albion, Phocion, Cephaledion, Ægion, Brigion, Adobogion, Brygion, Moschion, Calathion, Emathion, Amethion, Anthion, Erothion, Pythion, Deucalion, Dædalion, Sigalion, Ethalion, Ereuthalion, Pigmalion, Pygmalion, Cemelion, Pelion, Ptelion, Ilion, Bryllion, Cromion, Endymion, Milanion, Athenion, Böion, Apion, Dropion, Appion, Noscopion, Aselelarion, Acrion, Chimerion, Hyperion, Asterion, Dorion, Euphorion, Porphyryon, Thyryon, Jasion, Æsion, Hippocraton, Stration, Action, Ætion, Metion, Æantion, Pallantion, Dotion, Theodotion, Erotion, Sotion, Nephestion, Philistion, Polytion, Ornytion, Eurytion, Dionizion.

LON MON NON OON PON RON PHRON

Accent the Penultimate.

Philemon, Criumetopon, Caberon, Dioscoron, Caci-
pron.

Accent the Antepenultimate.

Ascalon, Abylon, Babylon, Telamon, Ademon, Æge-
mon, Polemon, Ardemon, Hieromnemon, Artemon,
Abarimon, Oromenon, Alcamenon, Tauromenon, Deic-
cöon, Democöon, Laocöon, Hippocöon, Demophöon,
Hippothöon, Acaron, Accaron, Paparon, Acheron, Apte-
ron, Daiptoron, Chersephron, Alciphron, Lycophron,
Euthyphron.

SON TON YON ZON

Accent the Penultimate.

Theogiton, Aristogiton, Polygiton, Deltoton.

Accent the Antepenultimate.

Themison, Abaton, Aciton, Aduliton, Sicyon, Cer-
cyon, Ægyon, Cremmyon, Cromyon, Geryon, Alcetryon,
Amphitryon, Amphictyon, Acazon, Amazon, Olizon,
Amyzon.

ABO ACO ICO EDO IDO

Accent the Penultimate.

Lampedo, Cupido.

Accent the Antepenultimate.

Arabo, Tarraco, Stilico, Macedo.

BEO LEO TEO

Accent the Antepenultimate.

Labeo, Aculeo, Buteo.

AGO IGO UGO

Accent the Penultimate.

Carthago, Origo, Verrugo.

PHO THO

Accent the Antepenultimate.

Clitipho, Agatho.

BIO CIO DIO GIO LIO MIO NIO RIO SIO
TIO VIO XIO

Accent the Antepenultimate.

Arabio, Corbio, Navilubio, Senecio, Diomedio, Regio,
Phrygio, Bambalio, Ballio, Caballio, Ansellio, Pollio,
Sirmio, Formio, Phormio, Anio, Parmenio, Avenio, Gla-
brio, Acrio, Curio, Syllaturio, Occasio, Vario, Aurasio,
Secusio, Verclusio, Natio, Ultio, Deventio, Versontio,
Divio, Oblivio, Petovio, Alexio.

CLO ILO ULO UMO

Accent the Antepenultimate.

Chariclo, Corbilo, Corbulo, Æpulo, Bætulo, Castulo,
Anumo, Lucomo.

ANO ENO INO

Accent the Penultimate.

Theano, Adramitteno.

Accent the Antepenultimate.

Barcino, Ruscino, Fruscino.

APO IPO

Accent the Antepenultimate.

Sisapo, Olyssipo.

ARO ERO

Accent the Penultimate.

Vadavero.

Accent the Antepenultimate.

Bessaro, Civaro, Tubero, Cicero, Hiero, Acimero,
Cessero.

ASO ISO

Accent the Penultimate.

Carcaso, Agaso, Turiaso, Aliso, Natiso.

ATO ETO ITO YO XO

Accent the Penultimate.

Enyo, Polyxo.

Accent the Antepenultimate.

Erato, Derceto, Capito, Siccilissito, Amphitryo.

BER FER GER TER VER

Accent the Penultimate.

Meleager, Elaver.

Accent the Antepenultimate.

Calaber, Mulciber, Noctifer, Tanager, Antipater, Marspater, Diespiter, Marspiter, Jupiter.

AOR NOR POR TOR ZOR

Accent the Penultimate.

Chrysaor, Alcanor, Bianor, Euphranor, Alcenor, Agenor, Agapenor, Elpenor, Rhetenor, Antenor, Anaxenor, Vindemiator, Rhobetor, Aphetor.

Accent the Antepenultimate.

Marcipor, Lucipor, Numitor, Albumazor or Albumazar.

BAS DAS EAS GAS PHAS

Accent the Penultimate.

Alebas, Augeas, (king of Elis,) Æneas, Oreas, Symplegas.

Accent the Antepenultimate.

Dotadas, Cercidas, Lucidas, Timäichidas, Alcidamidas, Charmidas, Leonidas, Aristonidas, Pelopidas, Mnassippidas, Thearidas, Diagoridas, Diphoridas, Antipatridas, Abantidas, Suidas, Crauxidas, Ardeas, Augeas, (the poet,) Eleas, Cineas, Cyneas, Boreas, Broteas, Acragas, Periphas, Acyphas.

I A S

Accent the Penultimate.

Ophias.

Accent the Antepenultimate.

Cæcias, Nicias, Cephalædias, Phidias, Herodias, Cydias, Ephyreas, Plëias, Minyëias, Pelasgias, Antibacchias, Acrolochias, Archias, Adarchias, Arcathias, Agathias,

Pythias, Pelias, Ilias, Damias, Scemias, Arsanias, Pausanias, Olympias, Appias, Agrippias, Chabrias, Tiberias, Terias, Lycorias, Pelorias, Demetrias, Dioscurias, Agasias, Phasias, Acesias, Agesias, Hegesias, Tiresias, Ctesias, Cephisias, Pausias, Prusias, Lysias, Tysias, Ætias, Bitias, Critias, Abantias, Thoantias, Phaethontias, Phæstias, Thestias, Phœstias, Sestias, Livias, Artaxias, Loxias.

LAS MAS NAS

Accent the Penultimate.

Acilas, Adulas, Mæcenas, Mœcenas, (or, as Labbe says it ought to be written, Mecœnas,) Fidenas, Arpinas, Larinas, Atinas, Adunas.

Accent the Antepenultimate.

Amiclas, Amyclas, Agelas, Apilas, Arcesilas, Acylas, Dorylas, Asylas, Acamas, Alcidas, Iphidamas, Chersidamas, Praxidamas, Theodamas, Cleodamas, Therodamas, Thyodamas, Astydamas, Athamas, Garamas, Dicommas, Sarsinas, Sassinas, Pitinas.

OAS PAS RAS SAS TAS XAS YAS

Accent the Penultimate.

Bagoas, Canopas, Abradaras, Zonaras, (as Labbe contends it ought to be,) Epitheras, Abradatas, Jetas, Philetas, Damœtas, Acritas, Eurotas, Abraxas.

Accent the Antepenultimate.

Teleboas, Chrysorrhœas, Agriopas, Triopas, Zonaras, Gyaras, Chrysoceras, Mazeras, Chaboras, Orthagoras, Pythagoras, Diagoras, Pylagoras, Demagoras, Timagoras, Hermagoras, Athenagoras, Xenagoras, Hippagoras, Stesagoras, Tisagoras, Telestagoras, Protagoras, Evagoras, Anaxagoras, Praxagoras, Ligoras, Athyras, Thamyras, Cinyras, Atyras, Apesas, Pietas, Felicitas, Liberalitas, Lentulitas, Agnitas, Opportunitas, Claritas, Veritas, Faustitas, Civitas, Archytas, Phlegyas, Milyas, Mar-syas.

B E S

Accent the Antepenultimate.

Chalybes, Armeno-chalybes.

C E S

Accent the Penultimate.

Arbaces, Pharnaces, Samothraces, Arsaces, Phœnices
 Libyphœnices, Olympionices, Plistonices, Polynices, Or
 dovices, Lemovices, Eburovices.

Accent the Antepenultimate.

Axiaces, Astaces, Derbices, Ardices, Eleutherocilices
 Cappodoces, Eudoces, Bebryces, Mazyces.

A D E S

Accent the Antepenultimate.

Icades, Olcades, Arcades, Orcades, Carneades, Sym
 plegades, Gorgades, Stœchades, Lichades, Strophades,
 Laiades, Naiades, Alcibiades, Pleiades, Branchiades,
 Deliades, Heliades, Peliades, Oiliades, Naupliades, Ju
 liades, Memmiades, Cleniades, Xeniiades, Hunniades,
 Heliconiades, Acrisioniades, Telamoniades, Limoniades,
 Acheloiades, Asclepiades, Asopiades, Crotopiades, Ap
 piades, Thespiades, Thariades, Otriades, Cyriades, Scy
 riades, Anchisiades, Dosiades, Lysiades, Nysiades, Dio
 nysiades, Menœtiades, Miltiades, Abantiades, Atlantia
 des, Dryantiades, Laomedontiades, Phaetontiades,
 Laërtiades, Hephæstiades, Thestiades, Battiades, Cy
 clades, Pylades, Demades, Nomades, Mænades, Echi
 nades, Cispades, Chœrades, Sporades, Perisades, Hippo
 tades, Sotades, Hyades, Thyades, Dryades, Hamadrya
 des, Othryades.

E D E S

Accent the Penultimate.

Democedes, Agamedes, Palamedes, Archimedes, Nico
 medes, Diomedes, Lycomedes, Cleomedes, Ganymedes,
 Thrasymedes.

I D E S

Accent the Penultimate.

Alcides, Lyncides, Tydides, Ægides, Promethides, Icarthides, Heraclides, Teleclides, Epiclides, Anticlis, Androclides, Meneclides, Œclides, Ctesecclides, Menocclides, Chariclides, Patroclides, Aristoclides, Eulides, Euryclides, Belides, (singular,) Basilides, Nelides, Melides, Æschylides, Ænides, Antigenides, Œnides, Ichnides, Amanoides, Japeronides, Larides, Abderides, Meltrides, Thesides, Aristides.

Accent the Antepenultimate.

Epichäides, Danäides, Lesbides, Labdacides, Æacides, Hylacides, Phylacides, Pharacides, Imbracides, Myrmecides, Phœnicides, Antalcides, Lyncides, Androclides, Ampycides, Thucydides, Lelegēides, Tyrrhēides, Simplēides, Clymenēides, Minēides, Scyrēides, Minyēides, Lagides, Harpagides, Lycurgides, Ogygides, Inachides, Lysimachides, Agatharchides, Timarchides, Leulychides, Leontychides, Leotychides, Sisyphides, Crechthides, Crethides, Scythides, Œbalides, Æthalides, Cantalides, Castalides, Mystalides, Phytalides, Belides, (plural,) Sicelides, Epimelides, Cypselides, Anaxilides, Eolides, Eubulides, Phocylides, Priamides, Potamides, Cnemides, Æsimides, Tolmides, Charmides, Dardanides, Oceanides, Amanides, Titanides, Olenides, Achæemenides, Achimenides, Epimenides, Parmenides, Ismenides, Eumenides, Sithnides, Apollinides, Prumnides, Aonides, Dodonides, Mygdalonides, Calydonides, Mæonides, Œdiopodionides, Deionides, Chionides, Echionides, Sperchionides, Ophionides, Japetionides, Ixionides, Mimallonides, Philonides, Apollonides, Acmonides, Æmonides, Polypemonides, Simonides, Harmonides, Memnonides, Cronides, Myronides, Æsonides, Aristonides, Praxionides, Liburnides, Sunides, Teleböides, Panthöides, Achelöides, Pronopides, Lapidides, Callipides, Euripides, Driopides, Œnopides, Cecropides, Leucippides, Philippides, Argyraspides, Clearides, Tænarides, Hebrides, Timan-

drides, Anaxandrides, Epicerides, Pierides, Hesperides, Hyperides, Cassiterides, Anterides, Peristerides, Libethrides, Dioscorides, Protogorides, Methorides, Agenorides, Antenorides, Actorides, Diactorides, Polycitorides, Hegetorides, Onetorides, Antorides, Acestorides, Thes torides, Aristorides, Electrides, CEnotrides, Smindyrides, Philyrides, Pegasides, Iasides, Imbrasides, Clesides, Dionysides, Cratides, Propœtides, Proëtides, Oceanitides, Æantides, Dryantides, Dracontides, Absyrtides, Aces tides, Orestides, Epytides.

ODES UDES YDES

Accent the Penultimate.

Ægilodes, Acmodes, Nebrodes, Herodes, Orodes, Hæbudes, Harudes, Lacydes, Pherecydes, Androcydes.

Accent the Antepenultimate.

Sciapodes, CEdipodes, Antipodes, Hippopodes, Himantopodes, Pyrodes, Epycides.

AGES EGES IGES OGES YGES

Accent the Antepenultimate.

Theages, Tectosages, Astyages, Leleges, Nitio briges, Durotriges, Caturiges, Allobroges, Antobroges, Ogyges, Cataphryges, Sazyges.

ATHES ETHES YTHES IES

Accent the Penultimate.

Ariarathes, Alethes.

Accent the Antepenultimate.

Onythes, Aries.

ALES

Accent the Penultimate.

Novendiales, Geniales, Compitales, Arvales.

Accent the Antepenultimate.

Carales.

ACLES ICLES OCLES

Accent the Antepenultimate.

Daicles, Mnasicles, Iphicles, Zanthicles, Charicles, Thericles, Pericles, Agasicles, Pasicles, Phrasicles, Ctesicles, Sosicles, Nausicles, Xanticles, Niocles, Empedocles, Theocles, Neocles, Eteocles, Sophocles, Pythocles, Diocles, Philocles, Damocles, Democles, Phanocles, Xenocles, Hierocles, Androcles, Mandrocles, Patrocles, Merocles, Lamprocles, Cephisocles, Nestocles, Themistocles.

ELES ILES OLES ULES

Accent the Antepenultimate.

Ararauceles, Hedymeles, Pasiteles, Praxiteles, Pyrgoteles, Demoteles, Aristoteles, Gundiles, Absiles, Noveniles, Pisatiles, Taxiles, Æoles, Autololes, Abdimonoples, Hercules.

AMES OMES

Accent the Antepenultimate.

Priames, Datames, Abrocomes.

A N E S

Accent the Penultimate.

Jordanes, Athamanes, Alamanes, Brachmanes, Acarnanes, Ægipanes, Tigranes, Actisanes, Titanes, Ariobarzanes.

Accent the Antepenultimate.

Diaphanes, Epiphanes, Periphanes, Praxiphanes, Dexiphanes, Lexiphanes, Antiphanes, Nicophanes, Theophanes, Diophanes, Apollophanes, Xenophanes, Aristophanes, Agrianes, Pharasmanes, Prytanēs.

E N E S*

Accent the Antepenultimate.

Timagenes, Metagenes, Sosigenes, Epigenes, Melesigenes, Antigenes, Theogenes, Diogenes, Oblogenes, Her-

* All the words of this termination have the accent on the Antepenultimate. See *Eumenes* in the *Initial Vocabulary*.

mogenes, Rhetogenes, Themistogenes, Zanthenes, Agasthenes, Lasthenes, Clisthenes, Callisthenes, Peristhenes, Cratisthenes, Antisthenes, Barbothenes, Leosthenes, Demosthenes, Dinosthenes, Posthenes, Androsthenes, Eratosthenes, Borysthenes, Alcamenes, Theramenes, Tisamenes, Deditamenes, Spitamenes, Pylemenes, Althemenes, Achæmenes, Philopœmenes, Daimenes, Nausimenes, Numenes, Antimenes, Anaximenes, Cleomenes, Hippomenes, Heromenes, Ariotomenes, Eumenes, Numenes, Polymenes, Geryenes.

I N E S

Accent the Penultimate.

Telchines, Acesines.

Accent the Antepenultimate.

Aborigines, Æschines*, Asines.

O N E S

Accent the Penultimate.

Calucones, Agones, Autochtones, Iones, Helleviones, Volones, Nesimones, Verones, Centrones, Eburones, Grisonnes, Auticatones, Statones, Vectones, Vetones, Acitavones, Ingœvones, Istævones, Axones, Æxones, Hali-sones.

Accent the Antepenultimate.

Lycaones, Chaones, Frisiabones, Cicones, Vernicones, Francones, Vascones, Mysomacedones, Rhedones, Esseudones, Myrmidones, Pocones, Paphlagones, Aspagones, Læstrigones, Lingones, Lestrygones, Vangiones, Nui-thonnes, Sithones, Baliones, Hermiones, Biggeriones, Meriones, Suiones, Mimallones, Senones, Memnones, Pan-nones, Ambrones, Suessones, Ansones, Pictones, Teuto-nnes, Amazonnes.

* Labbe says, that a certain anthologist, forced by the necessity of his verse, has pronounced this word with the accent on the penultimate.

O E S

Accent the Penultimate.

Heroes.

Accent the Antepenultimate.

Chorsoes, Chosroes.

APES OPES

Accent the Penultimate.

Cynapes, Cercopes, Cyclopes.

Accent the Antepenultimate.

Panticapes, Crassipes, Esubopes, Æthiopes, Hellopes, Dolopes, Panopes, Steropes, Dryopes, Cecropes.

ARES ERES IRES ORES URES

Accent the Penultimate.

Cabares, Balcares, Apollinares, Saltuares, Ableres, Byzeres, Bechires, Diores, Azores, Silures.

Accent the Antepenultimate.

Leochares, Æmochares, Demochares, Abisares, Cavares, Insubres, Luceres, Pieres, Astabores, Musagores, Centores, Limures.

I S E S

Accent the Penultimate.

Anchises.

E N S E S

Accent the Penultimate.

Ucubenses, Leonicensens, and all words of this termination.

Y S E S

Accent the Penultimate.

Cambyses.

A T E S

Accent the Penultimate.

Phraates, Atrebates, Cornacates, Ceracates, Adunicates, Nisicates, Barsabocates, Leucates, Tiridates, Mith-

ridates, Attidates, Osquidates, Oxydates, Ardeates, Eleates, Bercoreates, Caninefates, Casicenufates, Ægates, Achates, Niphates, Deciates, Attaliates, Mevaniates, Cariates, Quariates, Asseriates, Euburiates, Antiates, Spartiates, Celelates, Hispellates, Stellates, Suillates, Albulates, Focimates, Auximates, Flanates, Edenates, Fidenates, Suffenates, Fregenates, Capenates, Senates, Coesenates, Misenates, Padinates, Fulginates, Merinates, Alatrinates, Æsinates, Agesinates, Asisinates, Sassinates, Sessinates, Frusinates, Atinates, Altinates, Tollentinates, Ferentinates, Interamnates, Chelonates, Casmonates, Arnates, Tifernates, Infernates, Privernates, Oroates, Euphrates, Orates, Vasates, Cocosates, Tolosates, Antuates, Nantuates, Sadyates, Caryates.

Accent the Antepenultimate.

Spithobates, Eurybates, Antiphates, Trebiates, Zalates, Sauromates, Attinates, Tornates, Hypates, Menecrates*, Pherecrates, Iphicrates, Callicrates, Epicrates, Pasicrates, Stasicrates, Sosicrates, Hypsicrates, Nicocrates, Halocrates, Damocrates, Democrates, Cheremocrates, Timocrates, Hermocrates, Stenocrates, Xenocrates, Hippocrates, Harpocrates, Socrates, Isocrates, Cephisocrates, Naucrates, Eucrates, Euthycrates, Polycrates.

ETES ITES OTES UTES YTES YES ZES

Accent the Penultimate.

Acetes, Ericetes, Cadetes, Æetes, Mocrages, Calletes, Philocletes, Ægletes, Nemetes, Cometes, Ulmanetes, Consuanetes, Gymnetes, Æsymnetes, Nannetes, Serretes, Curetes, Theatetes, Andizetes, Odites, Belgites, Margites, Memphites, Ancalites, Ambialites, Avalites, Cariosuelites, Polites, Apollopelites, Hermopolites, Latopolites, Abulites, Stylites, Borysthenites, Temenites, Syenites, Carcinites, Samnites, Dēiopites, Garites, Centrites, Theraites, Narcissites, Asphaltites, Hydraotes, Heracleotes, Bœotes, Helotes, Böotes, Thöotes, Anagnutes, Arimazes.

* All words ending in *crates* have the accent on the antepenultimate syllable.

Accent the Antepenultimate.

Dercetes, Massagetes, Indigetes, Ilergetes, Evergetes, Auchetes, Eusipetes, Abalites, Charites, Cerites, Præstites, Andramytes, Dariaves, Ardyes, Machlyes, Blemmyes.

A I S

Accent the Penultimate.

Achais, Archelais, Homolais, Ptolemais, Elymais.

Accent the Antepenultimate.

Thebais, Phocais, Aglais, Tanais, Cratais.

BIS CIS DIS

Accent the Penultimate.

Berenices, Cephaledis, Lycomedis.

Accent the Antepenultimate.

Acabis, Carabis, Setabis, Nisibis, Cleobis, Tucrobis, Tisobis, Ucubis, Curubis, Salmacis, Acinacis, Brovonacis, Athracis, Agnicis, Carambucis, Cadmeïdis.

EIS* ETHIS ATHIS

Accent the Penultimate.

Medeis, Spercheis, Pittheis, Crytheis, Nephelleis, Eleleis, Achilleis, Pimpleis, Cadmeis, Æneis, Schoeneis, Peneis, Acrisioneis, Triopeis, Patereis, Nereis, Cenchreis, Theseis, Briseis, Perseis, Messeis, Chryseis, Nycteis, Sebtheis, Epimethis.

Accent the Antepenultimate.

Thymiathis.

ALIS ELIS ILIS OLIS ULIS YLIS

Accent the Penultimate.

Andabalis, Cercalis, Regalis, Stymphales, Dialis, Latialis, Septimontialis, Martialis, Manalis, Juvenalis, Quirinalis, Fontinalis, Junonalis, Avernalis, Vacunalis,

* These vowels form distinct syllables.—See the termination EIUS.

Abrupalis, Floralis, Quietalis, Eumelis, Phaselis, Eupilis, Quinctilis, Adulis.

Accent the Antepenultimate.

Œbalis, Hannibalis, Asdrubalis, Acacalis, Fornicalis, Androcalis, Lupercalis, Vahalis, Ischalis, Caralis, Thesalis, Italis, Facelis, Sicelis, Fascelis, Vindelisi, Nephelis, Bibilis, Incibilis, Lucretilis, Myrtilis, Indivilis, Æeolis, Argolis, Cimolis, Decapolis, Neapolis, and all words ending in *polis*. Hercules, Thestylis.

AMIS EMIS

Accent the Antepenultimate.

Calamis, Salamis, Semiramis, Thyamis, Artemis.

ANIS ENIS INIS ONIS YNIS

Accent the Penultimate.

Mandanis, Titanis, Bacenis, Mycenis, Philenis, Cylenis, Ismenis, Cebrenis, Adonis, Edonis, Ædonis, Thedonis, Sidonis, Dodonis, Calydonis, Agonis, Alingonis, Colonis, Corbulonis, Cremonis, Salmonis, Junonis, Ciceronis, Scironis, Coronis, Phoronis, Turonis (in Germany), Tritonis, Phorcynis, Gortynis.

Accent the Antepenultimate.

Sicanis, Anticanis, Andanis, Hypanis, Taranis, Prytanis, Poemanis, Eumenis, Lycaonis, Asconis, Mæonis, Pæonis, Sithonis, Memnonis, Pannonis, Turonis (in France), Bitonis, Geryonis.

O I S*

Accent the Penultimate.

Minöis, Heröis, Latöis.

Accent the Antepenultimate.

Symöis, Pyröis.

APIS OPIS

Accent the Penultimate.

Iapis, Colapis, Serapist†, Isapis, Asapis.

* These vowels form distinct syllables.

† Serapis.—See the word in the *Initial Vocabulary*.

Accent the Antepenultimate.

Acapis, Minapis, Cecropis, Meropis.

ARIS ACRIS ATRIS ERIS IGRIS IRIS ITRIS
ORIS URIS YRIS

Accent the Penultimate.

Balcaris, Apollinaris, Nonacris, Cimmeris, Aciris,
Osiris, Petosiris, Busiris, Lycoris, Calaguris, Gracchu-
ris, Hippuris.

Accent the Antepenultimate.

Abaris, Fabaris, Sybaris, Icaris, Andaris, Tyndaris,
Sagaris, Angaris, Phalaris, Elaris, Caularis, Tænaris,
Liparis, Araris, Biasaris, Cæsarís, Abtearís, Achisarís,
Bassarís, Melarís, Autarís, Trinacris, Illiberis, Tiberis,
Zioberis, Tyberis, Nepheris, Cytheris, Pieris, Trieris,
Auseris, Pasitigris, Coboris, Sicoris, Neoris, Peloris,
Antipatris, Absitris, Pacyrís, Ogyris, Porphyris, Amy-
ris, Thamyrís, Thomyrís, Tomyris.

ASIS ESIS ISIS

Accent the Penultimate.

Amasis, Magnesis, Tuesis.

Accent the Antepenultimate.

Bubasis, Pegasis, Parrhasis, Paniasis, Acamasis, En-
gonasis, Græcostasis, Lachesis, Athesis, Thamesis, Ne-
mesis, Tibisis.

ENSIS

Accent the Penultimate.

Genubensis, Cordubensis, and all words of this termi-
nation.

OSIS USIS

Accent the Penultimate.

Diamastigosis, Enosis, Eleusis.

ATIS ETIS ITIS OTIS YTIS

Accent the Penultimate.

Tegeatis, Sarmatis, Caryatis, Miletis, Liminetis, Cu-

retis, Acervitis, Chalcitis, Memphitis, Sophitis, Arbelitis, Fascelitis, Dascylitis, Comitis, Æanitis, Cananitis, Circinitis, Sebennitis, Chaonitis, Trachonitis, Chalonitis, Sybaritis, Daritis, Calenderitis, Zephyritis, Amphaxitis, Rhacotis, Estiæotis, Mœotis, Tracheotis, Maleotis, Phthiotis, Sandaliotis, Elimiotis, Iscariotis, Casiotis, Philotis, Nilotis.

Accent the Antepenultimate.

Atergatis, Calatis, Anatis, Naucratis, Dercetis, Eurytis.

OVIS UIS XIS

Accent the Penultimate.

Amphaxis, Oaxis, Alexis, Zamolxis, Zeuxis.

Accent the Antepenultimate.

Vejovis, Dijovis, Absituis.

ICOS EDOS ODOS YDOS

Accent the Penultimate.

Abydos.

Accent the Antepenultimate.

Oricos, Lebedos, Macedos, Tenedos, Agriodes.

E O S

Accent the Penultimate.

Spercheos, Achilleos.

Accent the Antepenultimate.

Androgeos, Egaleos, Ægaleos, Hegaleos.

IGOS ICHOS OCHOS OPHOS

Accent the Penultimate.

Melampigos, Niontichos, Machrontichos.

Accent the Antepenultimate.

Nerigos, Ægiochos, Oresitrophos.

ATHOS ETHOS ITHOS IOS

Accent the Penultimate.

Sebethos.

Accent the Antepenultimate.

Sciathos, Arithos, Ilios, Ombrios, Topasios.

LOS MOS NOS POS

Accent the Penultimate.

Stymphalos, Ægilos, Pachinos, Etheonos, Eteonos, Heptaphonos.

Accent the Antepenultimate.

Hægalos, Ægialos, Ampelos, Hexapylos, Sipylos, Hecatompilos, Potamos, Ægospotamos, Olenos, Orchomenos, Anapauomenos, Epidicazomenos, Heautontimorumenos, Atropos.

ROS SOS TOS ZOS

Accent the Penultimate.

Meleagros, Hecatoncheros, Ægimuros, Nisyros, Pityonesos, Hieronesos, Cephesos, Sebetos, Haliæetos, Milesos, Polytimetos, Aretos, Buthrotos, Topazos.

Accent the Antepenultimate.

Sygaros, Ægoceros, Anteros, Meleagros, Myiagros, Absoros, Amyros, Pegasos, Jalysos, Abatos, Aretos, Neritos, Acytos.

IPS OPS

Accent the Penultimate.

Ægilips, Æthiops.

LAUS MAUS NAUS RAUS (in two syllables.)

Accent the Penultimate.

Archelaus, Menelaus, Aglaus, Agesilaus, Protesilaus, Nicolaus, Iolaus, Hermolaus, Critolaus, Aristolaus, Dorylaus, Amphiaras.

Accent the Antepenultimate.

Imaus*, Emmaus, CEnomaus, Danaus.

B U S

Accent the Penultimate.

Agabus, Alabus, Arabus, Melabus, Setabus, Erebus, Ctesibus, Deiphobus, Abubus, Polybus.

A C U S

Accent the Penultimate.

Abdacus, Labdacus, Rhyndacus, Æacus, Ithacus

I A C U S†

Accent the Penultimate.

Ialciacus, Phidiacus, Alabandiacus, Rhodiacus, Calchiacus, Corinthiacus, Deliacus, Peliacus, Iliacus, Niliacus, Titaniacus, Armeniacus, Messeniacus, Salaminiacus, Lemniacus, Ioniacus, Sammoniacus, Tritoniacus, Gortyniacus, Olympiacus, Caspiacus, Mesembriacus, Adriacus, Iberiacus, Cytheriacus, Siriacus, Gessoriacus, Cytoriacus, Syriacus, Phasiacus, Megalesiacus, Etesiacus, Isiacus, Gnosiacus, Cnossiicus, Pausiacus, Amathusiacus, Pelusiacus, Prusiacus, Actiacus, Divitiacus, Byzantiacus, Thermodontiacus, Propontiacus, Hellespontiacus, Sestiacus.

LACUS NACUS OACUS RACUS SACUS
TACUS*Accent the Penultimate.*

Benacus.

Accent the Antepenultimate.

Ablacus, Medoacus, Armaracus, Assaracus, Æsacus, Lampsacus, Caractacus, Spartacus, Hyrtacus, Pittacus.

* *Imaus*—See the word in the *Initial Vocabulary*.† All words of this termination have the accent on the *i*, pronounced like the noun *eye*.

I C U S

Accent the Penultimate.

Caicus, Numicus, Demonicus, Granicus, Andronicus, Stratonicus, Callistonius, Aristonicus, Alaricus, Albericus, Rodericus, Rudericus, Romericus, Hunnericus, Victorius, Amatricus, Henricus, Theodoricus, Ludovicus, Grenovicus, Varvicus.

Accent the Antepenultimate.

Thebæicus, Phocæicus, Chaldæicus, Barbæicus, Judæicus, Achæicus, Lechæicus, Panchæicus, Thermæicus, Næicus, Panathenæicus, Cyrenæicus, Arabicus, Dacicus, Samothracicus, Turcicus, Arcadicus, Sotadicus, Thræicidicus, Chalcidicus, Alabandicus, Judicus, Clondicus, Cornificus, Belgicus, Allobrogicus, Georgicus, Colchicus, Delphicus, Sapphicus, Parthicus, Scythicus, Pythicus, Stymphalicus, Pharsalicus, Thessalicus, Italicus, Attalicus, Gallicus, Sabellicus, Tarbellicus, Argolicus, Getulicus, Camicus, Ceramicus, Academicus, Græcanicus, Concanicus, Tuscanicus, Æanicus, Hellanicus, Glanicus, Atellanicus, Amanicus, Romanicus, Germanicus, Hispanicus, Aquitanicus, Sequanicus, Pœnicus, Alemannicus, Britannicus, Laconicus, Leuconicus, Adonicus, Macedonicus, Sardonicus, Ionicus, Hermionius, Babylonius, Samonicus, Pannonicus, Hieronicus, Platonius, Santonicus, Sophronicus, Teutonicus, Amazonicus, Heranicus, Liburnicus, Eubœicus, Trœicus, Stœicus, Olympicus, Æthiopicus, Pindaricus, Balearicus, Marmaricus, Bassaricus, Cimbricus, Andricus, Ibericus, Trietericus, Trevericus, Africus, Doricus, Pythagoricus, Leutricus, Adgandestricus, Istricus, Isauricus, Centauricus, Bituricus, Illyricus, Syricus, Pagasicus, Moesicus, Marsicus, Persicus, Corsicus, Massicus, Issicus, Sabbaticus, Mithridaticus, Tegeaticus, Syriaticus, Asiaticus, Dalmaticus, Sarmaticus, Cibiraticus, Rhæticus, Geticus, Gangeticus, Ægineticus, Rhoeticus, Creticus, Memphiticus, Sybariticus, Abderiticus, Celticus, Atlanticus, Garamanticus, Alenticus, Ponticus, Scoticus, Mæoticus, Bœoticus, Heracleoticus, Mareoticus, Phthioticus, Niloticus,

Epiroticus, Syrticus, Atticus, Alyatticus, Halyatticus, Mediastuticus.

OCUS UCUS YCUS

Accent the Penultimate.

Ophiucus, Inycus.

Accent the Antepenultimate.

Lauodocus, Amodocus, Amphilocus, Ibycus, Libycus, Besbyeus, Autolycus, Amycus, Glanycus, Corycus.

ADUS EDUS IDUS ODUS YDUS

Accent the Penultimate.

Congedus, Alfredus, Aluredus, Emodus, Androdus.

Accent the Antepenultimate.

Adadus, Enceladus, Aradus, Antaradus, Anfidus, Algidus, Lepidus, Hesiodus, Commodus, Monodus, Lacydus, Polydus.

ÆUS ŒUS

Accent the Penultimate.

Niobæus, Melibæus, and all words of these terminations.

E U S*

Accent the Penultimate.

Lycambeus, Thisbeus, Bereniceus, Lyncæus (the brother of Idas), Simonideus, Euripideus, Pherecydeus, Piræus, Phegeus, Tegeus, Sigeus, Ennosigeus, Argeus, Baccheus, Motorcheus, Cepheus, Ripheus, Alpheus, Orpheus (adjective), Erechtheus, Prometheus (adjective), Cleantheus, Rhadamantheus, Erymantheus, Pantheus

* It may be observed, that words of this termination are sometimes both substantives and adjectives. When they are substantives, they have the accent on the antepenultimate syllable, as *Ne'leus*, *Promé'theus*, *Salmo'neus*, &c.; and when adjectives on the penultimate, as *Nelé'us*, *Promethé'us*, *Salmoné'us*, &c. Thus, *Œneus*, a king of Calydonia, is pronounced in two syllables; the adjective *Œneus*, which is formed from it, is a trisyllable; and *Œnëius*, another formation from

(adjective), Dædaleus, Sophocleus, Themistocles, Eleus, Neleus (adjective), Oileus (adjective), Apelleus, Achilleus, Perilleus, Luculleus, Agylleus, Pimpleus, Ebuleus, Asculeus, Masculeus, Cadmeus, Aristophaneus, Cananeus, Ceneus (adj. 3 syll.), Ceneus (sub. 2 syll.), Idomeneus, Schœneus, Peneus, Phineus, Cydoneus, Androgeoneus, Bioneus, Deucalionæus, Acrisionæus, Salmoneus (adjective), Maroneus, Antenoreus, Phoroneus (adjective), Thyoneus, Cyrneus, Epeus, Cyclopeus, Penelopeus, Phillippæus, Aganippeus, Menandreus (adjective), Nereus, Zagreus, Boreus, Hyperboreus, Polydoreus, Atreus (adjective), Centaureus, Nesseus, Cisseus, Ceteus, Rhœteus, Anteus, Abanteus, Phalanteus, Thero-damanteus, Polydamanteus, Thoanteus, Hyanteus, Acon-teus, Laomedonteus, Thermodonteus, Phaethonteus, Phlegethonteus, Oronteus, Thyesteus, Phryxeus.

Accent the Antepenultimate.

Gerionæus, Menœceus, Lynceus (adjective), Dorceus, Caduceus, Asclepiadeus, Paladeus, Sotadeus, Tydeus, Orpheus (substantive), Morpheus, Tyrrheus, Prometheus (substantive), Cretheus, Mnesitheus, Dositheus, Pentheus (substantive), Smintheus, Timotheus, Brotheus, Dorotheus, Menestheus, Eurystheus, Pittheus, Pytheus, Dædaleus, Ægialeus, Maleus, Tantaleus, Hera-cleus, Celeus, Eleleus, Neleus, Peleus, Nileus, Oileus (substantive), Demoleus, Romuleus, Pergameus, Eugeneus, Melaneus, Herculanæus, Cyaneus, Tyaneus, Ceneus, Dicaneus, Pheneus, Ceneus, Cupidineus, Apollineus, Enneus, Adoneus, Aridoneus, Gorgoneus, Deioneus, Ilioneus, Mimalloneus, Salmoneus (substantive), Acro-neus, Phoroneus (substantive), Albuneus, Enipeus, Sino-

it, is a word of four syllables. But these words, when formed into English adjectives, alter their termination with the accent on the penultimate :

With other notes than to the *Orphæan* lyre.—MILTON.

The tuneful tongue, the *Promethæan* band.—AKENSIDE.

And sometimes on the antepenultimate, as—

The sun, as from *Thyestian* banquet, turned
His course intended.—MILTON.

peus, Hippeus, Aristippeus, Areus, Macareus, Tyndareus, Megareus (substantive), Caphareus (substantive), Briareus, Æsareus, Patareus, Cythereus, Phalereus, Nereus (substantive), Tereus, Adoreus, Mentoreus, Netoreus, Atreus (substantive), Caucaseus, Pegaseus, Theus, Perseus, Nictus, Argenteus, Bronteus, Proteus, Ageus.

AGUS EGUS IGUS OGUS

Accent the Penultimate.

Cethegus, Robigus, Rubigus.

Accent the Antepenultimate.

Sarcophagus*, Ægophagus, Osphagus, Neomagus, Rothomagus, Niomagus, Noviomagus, Cæsaromagus, Sitomagus, Areopagus, Harpagus, Arviragus, Uragus, Astrologus.

ACHUS OCHUS UCHUS YCHUS

Accent the Penultimate.

Daduchus, Ophiuchus.

Accent the Antepenultimate.

Telemachus, Däimachus, Dëimachus, Alcimachus, Callimachus, Lysimachus, Antimachus, Symmachus, Andromachus, Clitomachus, Aristomachus, Eurymachus, Inachus, Iamblichus, Demodochus, Xenodochus, Dëiochus, Antiochus, Dëilochus, Archilochus, Mnesilochus, Thersilochus, Orsilochus, Antilochus, Naulochus, Eurylochus, Agerochus, Polyochus, Monychus, Abronychus.

APHUS EPHUS IPHUS OPHUS YPHUS

Accent the Penultimate.

Josephus, Seriphus.

Accent the Antepenultimate.

Ascalaphus, Epaphus, Palæpaphus, Anthropographus, Telephus, Absephus, Agastrophus, Sisyphus.

* Though not strictly within the scope of this work, yet its adoption into the English language, renders its insertion equally proper and deserving.

ATHUS ÆTHUS ITHUS

Accent the Penultimate.

Simæthus.

Accent the Antepenultimate.

Archagathus, Amathus, Lapathus, Carpathus, Mythithus.

A I U S

*Accent the Antepenultimate.*Cäius, Läius, Gräius.—See *Achaia*.

ABIUS IBIUS OBIUS UBIUS YBIUS

Accent the Antepenultimate.

Fabius, Arabius, Bæbius, Vibius, Albius, Amobius, Macrobius, Androbius, Tobius, Virbius, Lesbium, Eubius, Danubius, Marrhubius, Talthybius, Polybius.

C I U S

Accent the Antepenultimate.

Acacius, Ambracius, Acracius, Thracius, Athracius, Samothracius, Lampsacius, Arsacius, Byzacius, Accius, Siccus, Decius, Thræcius, Cornificius, Cilicius, Numicius, Apicius, Sulpicius, Fabricius, Oricius, Cincius, Mincius, Marcius, Circius, Hircius, Roscius, Albucius, Lucius, Lycius, Bebrycius.

D I U S

Accent the Antepenultimate.

Leccadius, Icadius, Arcadius, Palladius, Tenedius, Albidius, Didius, Thucydidius, Fidius, Aufidius, Eufidius, Ægidius, Nigidius, Obsidius, Gratidius, Brutidius, Helvidius, Ovidius, Rhodius, Clodius, Harmodius, Gordius, Claudius, Rudius, Lydius, Dius.

E I U S *

Accent the Antepenultimate.

Danæius, Cœceius, Lyrceius, Æacideius, Lelegeius,

* Almost all the words of this termination are adjectives, and in the vowels *ei* form distinct syllables; the others, as *Cocceius*, *Salcius*,

Sigeius, Baccheius, Cepheius, Typhœeius, Cretheius, Pittheius, Saleius, Semeleius, Neleius, Stheneleius, Proculcius, Septimuleius, Canuleius, Venuleius, Apuleius, Egnatuleius, Sypyleius, Priameius, Cadmeius, Tyaneius, Æneius, Clymeneius, Æneius, Autoneius, Schoeneius, Lampeius, Rhodopeius, Dolopeius, Priapeius, Pompeius, Tarpeius, Cynareius, Cythereius, Nereius, Satureius, Vultureius, Cinyreius, Nyseius, Teius, Hecateius, Elateius, Rhoeteius, Atteius, Minyeius.

G I U S

Accent the Antepenultimate.

Valgius, Belgius, Catangius, Sergius, Asceburgius, Oxygius.

CHIUS PHIUS THIUS

Accent the Penultimate.

Sperchius.

Accent the Antepenultimate.

Inachius, Bacchius, Dulichius, Telechius, Munychius, Hesychius, Tychius, Cyniphius, Alphius, Adelphius, Sisypheus, Einathius, Simæthius, Acithius, Melanthius, Erymanthus, Corinthius, Zerynthius, Tiryntius.

ALIUS ÆLIUS ELIUS ILIUS ULIUS YLIUS

Accent the Antepenultimate.

Æbalus, Idalius, Acidalius, Palæphalius, Stympalius, Mænalius, Opalius, Thessalius, Castalius, Publius, Heraclius *, Ælius, Cælius, Lælius, Delius, Melius,

Proculcius, Canuleius, Apuleius, Egnatuleius, Shæneius, Lampeius, Vultureius, Atteius, and Minyeius, are substantives; and which, though sometimes pronounced with the ei forming a diphthong, and sounded like the noun eye, are more generally heard like the adjectives; so that the whole list may be fairly included under the same general rule, that of sounding the e separately, and the i like y consonant, as in the similar terminations in eia and ia. This is the more necessary in these words, as the accented e and unaccented i are so much alike as to require the sound of the initial or consonant y, in order to prevent the hiatus, by giving a small diversity to the two vowels.—See Achaia.

* Labbe places the accent of this word on the penultimate, i, as in *Heraclitus*, and *Heraclidæ*; but the Roman emperor of this name is

Cornelius, Coelius, Clælius, Aurelius, Nyctelius, Praxitellius, Abilius, Babilus, Carbilius, Orbilius, Acilius, Cæcilius, Lucilius, Ædilius, Virgilius, Æmilius, Manilius, Pompilius, Turpilius, Atilius, Basilus *, Cantilius, Quintilius, Hostilius, Attilius, Rutilius, Duilius, Sterquilus, Carvilius, Servilius, Callius, Trebellius, Cascellius, Gellius, Arellius, Vitellius, Tullius, Manlius, Tenolius, Nauplius, Daulius, Julius, Amulius, Pamphylius, Pylus.

M I U S

Accent the Antepenultimate.

Samius, Ogmius, Isthmius, Decimius, Septimius, Rhemmius, Memmius, Mummius, Nomius, Bromius, Latmius, Posthumius.

ANIUS ENIUS INIUS ENNIUS

Accent the Antepenultimate.

Anius, Libanius, Canius, Sicanus, Vulcanus, Ascanius, Dardanius, Clanius, Manius, Afranius, Granius, Ænius, Mænius, Genius, Borysthenius, Lenius, Valenius, Cyllenius, Olenius, Menius, Achæmenius, Armenius, Ismenius, Pœnius, Sirenius, Messenius, Dossenius, Polyxenius, Trœzenius, Gabinius, Albinus, Licinius, Sicinius, Virginius, Trachinius, Minius, Salaminus, Flaminus, Eliminus, Arminius, Herminius, Caninius, Tetritinius, Asinius, Eleusinius, Vatinius, Flavinus, Tarquinius, Cilnius, Tolumnius, Annus, Fannius, Elanius, Ennius, Fescennius, Dossennius.

ONIUS UNIUS YNIUS OIUS

Accent the Antepenultimate.

Aonius, Lycaonius, Chaonius, Machaonius, Amythaonius, Trebonius, Heliconius, Stiliconius, Asconius, Macedonius, Chalcedonius, Caledonius, Sidonius, Alchan-

so generally pronounced with the antepenultimate accent, that it would savour of pedantry to alter it. Nor do I understand the reason on which Labbe founds his accentuation.

* This word, the learned contend, ought to have the accent on the penultimate; but that the learned frequently depart from this pronunciation, by placing the accent on the antepenultimate, may be seen, Rule 31, prefixed to the *Initial Vocabulary*.

donius, Dodonius, Mandonius, Mardonius, Cydonius, Calydonius, Mæonius, Pæonius, Agonius, Gorgonius, Læstrygonius, Lestrygonius, Trophonius, Sophonius, Marathonium, Sithonius, Erichthonius, Aphthonius, Arganthonius, Tithonius, Ionius, Œdipodionius, Echionius, Ixionius, Salonium, Milonius, Apollonius, Babylonius, Æmonius, Lacedæmonius, Hæmonius, Palæmonius, Ammonius, Strymonius, Nonius, Memnonius, Agamemnonius, Crannonius, Vennonius, Junonius, Pomponius, Acronius, Sophronius, Scironius, Sempronius, Antronius, Æsonius, Ausonius, Latonius, Suetonius, Antonius, Bistonius, Plutonium, Favonius, Amazonius, Esernius, Calphurnius, Saturnius, Daunius, Junius, Neptunius, Gortynius, Typhöius, Achelöius, Minöius, Tröius.

APIUS OPIUS IPIUS

Accent the Antepenultimate.

Agapius, Æsculapius, Æsapius, Messapius, Grampius, Procopius, Œnopus, Cecropius, Eutropius, Æsopus, Mopsopus, Gippius, Puppius, Caspius, Thespius, Cippius.

ARIUS ERIUS IRIUS ORIOUS URIUS YRIUS

Accent the Penultimate.

Darius.

Accent the Antepenultimate.

Arius, Icarius, Tarcundarius, Ligarius, Sangarius, Corinthiarius, Larius, Marius, Hierosolymarius, Ænarius, Tænarius, Asinarius, Isinarius, Varius, Januarius, Aquarius, Februarius, Atuarius, Imbrius, Adrius, Evandrius, Laberius, Biberius, Tiberius, Celtiberius, Vindarius, Acherius, Valerius, Numerius, Hesperius, Agrius, Œagrius, Cenchrius, Rabirius, Podalirius, Sirius, Virius, Bosphorius, Elorius, Florius, Actorius, Anactorius, Sertorius, Caprius, Cyprius, Arrius, Feretrius, Œnotrius, Adgandestrius, Caystrius, Epidaurius, Curius, Mercurius, Durius, Furius, Palfurius, Thurius, Mamurius, Purius, Masurius, Spurius, Veturius, Asturius, Atabyrius, Scyrius, Porphyrius, Assyrius, Tyrius, Chronius.

ASius ESius ISius OSius USius YSIUS

Accent the Antepenultimate.

Asius, Casius, Thasius, Jasius, Æsius, Acesius, Corasius, Arcesius, Mendesius, Chesius, Ephesius, Milesius, Theumesius, Teumesius, Ænesius, Magnesius, Proconesius, Chersonesius, Lyrnesius, Marpesius, Acasesius, Melitesius, Adylisius, Amisius, Artemisius, Simöisius, Charisius, Acrisius, Hortensius, Syracosius, Theodosius, Inosius, Sosius, Mopsius, Cassius, Thalassius, Lyrnesius, Cressius, Tartessius, Syracusius, Fusius, Agusius, Amathusius, Ophiusius, Ariusius, Volusius, Selinusius, Acherusius, Maurisius, Lysius, Elysium, Dionysius, Olysius, Amphrysius, Othrysium.

ATIUS ETIUS ITIUS OTIUS UTIUS

*Accent the Penultimate.***Xenophonius.***Accent the Antepenultimate.*

Trebatius, Catus, Volcatus, Achatius, Latus, Cæcilius, Egnatius, Gratus, Horatius, Tatus, Luctatius, Statius, Actius, Vectius, Quinctius, Aëtius, Ætius, Pæcius, Præcius, Cetius, Cæcius, Vegetius, Metius, Moenetus, Lucretius, Helvetius, Saturnalitiu, Floralius, Compitalitiu, Domitius, Beritius, Neritius, Crassius, Titius, Politiu, Abundantiu, Pæantiu, Taulaniu, Acamantiu, Teuthrantiu, Lactantiu, Hyantiu, Byzantiu, Terentiu, Cluentiu, Maxentiu, Mezentiu, Quintiu, Acontiu, Vocontiu, Laomedonti, Leontiu, Pontiu, Hellesponti, Acheronti, Bacunti, Opuntius, Aruntius, Mæotius, Thesprotius, Scaptius, Ægyptius, Martius, Laërtius, Propertius, Hirti, Mavortius, Fibi, Curtius, Thestius, Themistius, Canistius, Ballustius, Crustius, Carystius, Hymettius, Bruttius, Abutius, Ebutius, Æbutius, Albutius, Acutius, Locutius, Stercutius, Mutius, Minutius, Pretutius, Clytius, Bavius, Flavius, Navius, Evius, Mæviu, Næviu, Ambiviu, Livius, Milviu, Fulviu, Sylviu, Novius, Servius, Vesviu, Pacuviu, Vitruviu, Vesuviu, Axius, Naxius, Alexius, Ixiu, Sabaziu.

ALUS CLUS ELUS ILUS OLUS ULUS YLUS

Accent the Penultimate.

Stymphalus, Sardanapalus, Androclus, Patroclus, Doryclus, Orbelus, Philomelus, Eumelus, Phasaëlus, Phaselus, Crysilus, Cimolus, Timolus, Tmolus, Mausolus, Pactolus, Ætolus, Atabulus, Praxibulus, Cleobulus, Critobulus, Acontobulus, Aristobulus, Eubulus, Thrasybulus, Getulus, Bargylus, Massylus.

Accent the Antepenultimate.

Abalus, Heliogabalus, Corbalus, Bubalus, Cocalus, Dædalus, Idalus, Acidalus, Megalus, Trachalus, Cephalus, Cynocephalus, Bucephalus, Anchialus, Mænalus, Hippalus, Harpalus, Bupalus, Hypalus, Thessalus, Italus, Tantalus, Crotalus, Ortalus, Attalus, Euryalus, Doryclus, Stiphelus, Sthenelus, Eutrapelus, Cypselus, Babilus, Diphilus, Antiphilus, Pamphilus, Theophilus, Damophilus, Tröilus, Zöilus, Choërilus, Myrtilus, Ægobolus, Naubolus, Equioclus, Æolus, Laureolus, Anchemolus, Bibulus, Bibaculus, Cæculus, Græculus, Siculus, Saticulus, Æquiculus, Paterculus, Acisculus, Regulus, Romulus, Venulus, Apulus, Salisubsulus, Vesulus, Catulus, Gætulus, Getulus, Opitulus, Lentulus, Rutulus, Æschylus, Deiphylus, Demylus, Deipylus, Sipylus, Empyus, Cratylus, Astylus.

AMUS EMUS IMUS OMUS UMUS YMUS

Accent the Penultimate.

Callidemus, Charidemus, Pethodemus, Philodemus, Phanodemus, Clitodemus, Aristodemus, Polyphemus, Theotimus, Hermotimus, Aristotimus, Ithomus.

Accent the Antepenultimate.

Lygdamus, Archidamus, Agesidamus, Apusidamus, Anaxidamus, Zeuxidamus, Androdamus, Xenodamus, Cogamus, Pergamus, Orchamus, Priamus, Cinnamus, Ceramus, Abdiramus, Pyramus, Anthemus, Telemus, Tlepolemus, Theopolemus, Neoptolemus, Phædimus, Abdalonimus, Zosimus, Maximus, Antidomus, Amph

omus, Nicodromus, Didymus, Dindymus, Helymus, olymus, Cleonymus, Abdalonymus, Hieronymus, Euonymus, Æsymbus.

A N U S

Accent the Penultimate.

Artabanus, Cebanus, Thebanus, Albanus, Nerbanus, Verbanus, Labicanus, Gallicanus, Africanus, Sicanus, Vaticanus, Lavicanus, Vulcanus, Hyrcanus, Lucanus, Transpadanus, Pedanus, Apidanus, Fundanus, Codanus, Canus, Garganus, Murhanus, Baianus, Trajanus, Fabianus, Accianus, Priscianus, Roscianus, Lucianus, Seleucianus, Herodianus, Claudianus, Satureianus, Sejanus, Carcianus, Ælianus, Afflianus, Lucilianus, Virgilianus, Petilianus, Quintilianus, Catullianus, Tertullianus, Julinus, Ammianus, Memmianus, Formianus, Diogenianus, Scandinianus, Papinianus, Valentinianus, Justinianus, Trophonianus, Othonianus, Pomponianus, Maronianus, Apronianus, Thyonianus, Trojanus, Ulpianus, Æsopianus, Appianus, Oppianus, Marianus, Adrianus, Hadrianus, Tiberianus, Valerianus, Papinianus, Vespasianus, Hortensianus, Theodosianus, Bassianus, Pelusianus, Diocletianus, Domitianus, Antianus, Scantianus, Terentianus, Quintianus, Sestianus, Augustianus, Sallustianus, Pretutianus, Sextianus, Flavianus, Bovianus, Pacuvianus, Alanus, Elanus, Silanus, Fregellanus, Atellanus, Regillanus, Lucullanus, Sullanus, Syllanus, Carseolanus, Pateolanus, Coriolanus, Oericulanus, Æsculanus, Tusculanus, Carsulanus, Fassulanus, Querquetulanus, Amanus, Lemanus, Summanus, Romanus, Rhenanus, Amentanus, Pucinanus, Cinnanus, Campanus, Hispanus, Sacranus, Venafranus, Claranus, Ulubranus, Seranus, Lateranus, Coranus, Soranus, Serranus, Suburranus, Gauranus, Ancyranus, Cosanus, Sinuessanus, Syracusanus, Satanus, Laletanus, Tunetanus, Abretanus, Cretanus, Setabitanus, Gaditanus, Tingitanus, Caralitanus, Neapolitanus, Antipolitanus, Tomitanus, Taurominitanus, Sybaritanus, Liparitanus, Abderitanus, Tritanus, Ancyritanus, Lucitanus, Pantanus, Nejentanus, Nomentanus, Beneventanus, Montanus, Spartanus, Pæstanus, Adelstanus, Tuta-

nus, Sylvanus, Albinovanus, Adeantuanus, Mantuanus Voranus.

Accent the Antepenultimate.

Libanus, Clibanus, Antilibanus, Oxycanus, Eridanus Rhodanus, Dardanus, Oceanus, Longimanus, Idumanus Dripanus, Caranus, Adranus, Coeranus, Tritanus, Pantanus, Sequanus.

ENUS

Accent the Penultimate.

Characenus, Lampsacenus, Astacenus, Picenus, Damasceus, Suffenus, Alfenus, Alphenus, Tyrrhenus, Gabienus, Labienus, Avidenus, Amenus, Pupienus, Garienus, Cluvienus, Calenus, Galenus, Silenus, Pergamenus, Alexamenus, Ismenus, Thrasymentus, Trasymenus, Diopænus, Capenus, Cebrenus, Fibrenus, Serenus, Palmyrenus, Amasenus, Tibisenus, Misenus, Evenus, Byzenus.

Accent the Antepenultimate.

Ambenus, Helenus, Olenus, Tissamænus, Dexamenus, Diadumenus, Clymenus, Periclymenus, Axenus, Callixenus, Philoxenus, Timoxenus, Aristoxenus.

INUS

Accent the Penultimate.

Cytæinus, Gabinus, Sabinus, Albinus, Sidicinus, Aricinus, Sicinus, Ticinus, Mancinus, Adminocinus, Carcinus, Coscinus, Marrucinus, Erycinus, Acadinus, Caudinus, Rufinus, Rheginus, Erginus, Opiturginus, Auginus, Hyginus, Pachinus, Echinus, Delphinus, Myrrhinus, Pothinus, Facelinus, Velinus, Stergilinus, Esquilinus, Æsquilinus, Caballinus, Marcellinus, Tigellinus, Sibiyllinus, Agyllinus, Solinus, Capitolinus, Gerainus*, Maximinus, Crastuminus, Anagninus, Signinus, Theoninus, Saloninus, Antoninus, Amiterninus, Saturninus, Priapius, Salapinus, Lepinus, Alpinus, Inalipinus, Arpinus,

* This is the name of a certain astrologer mentioned by Petavius, which Labbe says would be pronounced with the accent on the antepenultimate by those who are ignorant of Greek.

Hirpinus, Crispinus, Rutupinus, Lagarinus, Charinus, Diocharinus, Nonacrinus, Fibrinus, Lucrinus, Leandrinus, Alexandrinus, Iberinus, Tiberinus, Transtiberinus, Amerinus, Æserinus, Quirinus, Censorinus, Assorinus, Favorinus, Phavorinus, Taurinus, Tigurinus, Thurinus, Semurinus, Cyrinus, Myrinus, Gelasinus, Exasinus, Aceinus, Halesinus, Telesinus, Nepesinus, Brundisius, Nursinus, Narcissinus, Libyssinus, Fuscinus, Clusinus, Venusinus, Perusinus, Susinus, Ardeatinus, Reatinus, Antiatinus, Latinus, Collatinus, Cratinus, Soractinus, Aretinus, Arretinus, Setinus, Bantinus, Murgantinus, Phalantinus, Numantinus, Tridentinus, Ufentinus, Murgentinus, Salentinus, Pollentinus, Polentinus, Tarentinus, Terentinus, Surrentinus, Laurentinus, Aventinus, Truentinus, Leontinus, Pontinus, Metapontinus, Saguntinus, Martinus, Mamertinus, Tibertinus, Crastinus, Palæstinus, Prænestinus, Atestinus, Vestinus, Augustinus, Justinus, Lavinus, Patavinus, Acuinus, Elvinus, Corvinus, Lanuvinus, Vesuvinus, Euxinus.

Accent the Antepenultimate.

Phäinus, Acinus, Alcinus, Fucinus, Æacidinus, Cyteïnus, Barchinus, Morinus*, Myrrhinus, Terminus, Ruminus, Earinus, Asinus, Apsinus, Myrsinus, Pometinus, Agrantinus.

ONUS UNUS YNUS

Accent the Penultimate.

Drachonus, Onochonus, Ithonus, Tithonus, Myronus, Neptunus, Portunus, Tutunus, Acindynus, Bithynus.

Accent the Antepenultimate.

Exagonus, Hexagonus, Telegonus, Epigonus, Erigonus, Tosigonus, Antigonus, Laogonus, Chrysogonus, Nebrophonus, Aponus, Carantonus, Santonus, Aristonus, Dercynus, Acindynus.

* The singular of *Morini*. See the word.

As the *i* in the foregoing selection has the accent on it, it ought to be pronounced like the noun *eye*; while the unaccented *i* in the selection should be pronounced like *e*.— See Rule 4th prefixed to the *Initial Vocabulary*.

O U S

Accent the Penultimate

Aoüs, Laoüs, Sardoüs, Eoüs, Geloüs, Acheloüs, Inoüs, Minoüs, Naupactoüs, Arctoüs, Myrtoüs.

Accent the Antepenultimate.

Hydrochoüs, Aleathoüs, Pirithoüs, Nausithoüs, Alcinöüs, Sphinoüs, Antinoüs.

APUS EPUS IPUS OPUS

Accent the Penultimate.

Priapus, Anapus, Æsapus, Messapus, Athepus, Æsepus, Euripus, Lycopus, Melanopus, Canopus, Inopus, Paropus, Oropus, Europus, Asopus, Æsopus, Crotopus.

Accent the Antepenultimate.

Sarapus, Astapus, CEdipus, Agriopus, Æropus.

ARUS ERUS IRUS ORUS URUS YRUS

Accent the Penultimate.

Cimarus, Æsarus, Iberus, Doberus, Homerus, Severus, Noverus, Meleagrus, Cæagrus, Cynægirus, Camirus, Epirus, Achedorus, Artemidorus, Isidorus, Dionysiodorus, Theodorus, Pythodorus, Diodorus, Tryphiodorus, Heliodorus, Asclepiodorus, Athesiodorus, Cassiodorus, Apollodorus, Demodorus, Hermodorus, Xenodorus, Metrodorus, Polydorus, Alorus, Elorus, Helorus, Pelorus, Ægimorus, Assorus, Cytorus, Epicurus, Palinurus, Arcturus.

Accent the Antepenultimate.

Abarus, Imbarus, Hypobarus, Icarus, Pandarus, Pindarus, Tyndarus, Tearus, Farfarus, Agarus, Abgarus, Gargarus, Opharus, Cantharus, Obiarus, Uliarus, Silarus, Cyllarus, Tamarus, Absimarus, Comarus, Vindomarus, Tomarus, Ismarus, Ocinarus, Pinarus, Cinnarus, Absarus, Bassarus, Deiotarus, Tartarus, Eleazarus, Artabrus, Balacrus, Charadrus, Cerberus, Bellerus, Mermerus, Hesperus, Craterus, Icterus, Anigrus, Glaphirus, Deborus, Pacorus, Stesichorus, Gorgophorus, Telesphorus, Bosphorus, Phosphorus, Heptaporus, Euporus, Anxurus, Deipyrus, Zopyrus, Leucosyrus, Satyrus, Tityrus.

ASUS ESUS ISUS OSUS USUS YSUS

Accent the Penultimate.

Parnasus, Galesus, Halesus, Volesus, Termesus, Theunesus, Teumesus, Alopeconnesus, Proconnesus, Arconnesus, Elaphonnesus, Demonesus, Cherronesus, Chersonesus, Arctennesus, Myonnesus, Halonesus, Cephalonesus, Peloponnesus, Cromyonesus, Lyrnesus, Marpesus, Titaresus, Alisus, Paradisus, Amisus, Paropamisus, Crisus, Amnisus, Berosus, Agrosus, Ebusus, Amphrysus.

Accent the Antepenultimate.

Oribasus, Bubasus, Caucasus, Pedasus, Agasus, Pegasus, Tamasus, Harpasus, Imbrasus, Cerasus, Doryasus, Vogesus, Vologesus, Ephesus, Anisus, Genusus, Ambrysus.

ATUS ETUS ITUS OTUS UTUS YTUS

Accent the Penultimate.

Rubicatus, Bæticatus, Abradatus, Ambigatus, Viriatus, Elatus, Pilatus, Catugnatus, Cincinnatus, Odenatus, Leonatus, Aratus, Pytharatus, Demaratus, Acratus, Cerasus, Sceleratus, Serratus, Dentatus, Duatus, Torquatus, Februatus, Achetus, Polycletus, Ægletus, Miletus, Admetus, Tremetus, Diognetus, Dyscinetus, Capetus, Agapetus, Acretus, Oretus, Hermaphroditus, Epaphroditus, Heraclitus, Munitus, Agapitus, Cerritus, Bituitus, Polynotus, Azotus, Acutus, Stercutus, Cornutus, Cocytus, Berytus.

Accent the Antepenultimate.

Deodatus, Palæphatus, Inatus, Acratus, Dinocratus, Echestratus*, Amestratus, Menestratus, Amphistratus, Callistratus, Damasistratus, Erasistratus, Agesistratus, Hegesistratus, Pisistratus, Sosistratus, Lysistratus, Nicostratus, Cleostratus, Damostratus, Demostratus, Sostratus, Philostratus, Dinostratus, Herostratus, Eratostratus, Polystratus, Acrotatus, Täygetus, Demænetus, Iapetus,

* All words ending in *stratus* have the accent on the antepenultimate syllable.

Tacitus, Iphitus, Onomacritus, Agoracritus, Onesicritus, Cleocritus, Damocritus, Democritus, Aristocritus, Antidotus, Theodotus, Xenodotus, Herodotus, Cephisodotus, Libanotus, Leuconotus, Euronotus, Agesimbrotus, Stesimbrotus, Theombrotus, Cleombrotus, Hippolytus, Anytus, Æpytus, Eurytus.

AVUS EVUS IVUS UUS XUS YUS ZUS XYS U

Accent the Penultimate.

Agavus, Timavus, Saravus, Batavus*, Versevus, Süevus, Gradivus, Argivus, Briaxus, Oaxus, Araxus, Eudoxus, Trapezus, Charaxys.

Accent the Antepenultimate.

Batavus, Inuus, Fatuus, Tityus, Diascoridu.

DAX LAX NAX RAX RIX DOX ROX

Accent the Penultimate.

Ambrodax, Demonax, Hipponax.

Accent the Antepenultimate.

Arctophylax, Hegesianax, Hermesianax, Lysianax, Astyanax, Agonax, Hierax, Cætobrix, Eporedorix, Deudorix, Ambiorix, Dumnorix, Adiatrix, Orgetorix, Biturix, Cappadox, Allobrox.

* This word is pronounced with the accent either on the penultimate or antepenultimate syllable; the former however is the most general, especially among the poets.

RULES
FOR THE
PRONUNCIATION
OF
SCRIPTURE PROPER NAMES.

ADVERTISEMENT.

THE true pronunciation of the Hebrew language, as Doctor Lowth observes, is lost. To refer us for assistance to the Masoretic points, would be to launch us on a sea without shore or bottom : the only compass by which we can possibly steer on this boundless ocean, is the Septuagint version of the Hebrew Bible ; and as it is highly probable the translators transfused the sound of the Hebrew proper names into the Greek, it gives us something like a clue to guide us out of the labyrinth. But even here we are often left to guess our way: for the Greek word is frequently so different from the Hebrew, as scarcely to leave any traces of similitude between them. In this case custom and analogy must often decide, and the ear must sometimes solve the difficulty. But these difficulties relate chiefly to the *accentuation* of Hebrew words ; and the method adopted in this point will be seen in its proper place.

I must here acknowledge my obligations to a very learned and useful work—the Scripture Lexicon of Mr. Oliver. As the first attempt to facilitate the pronunciation of Hebrew proper names, by dividing them into syllables, it deserves the highest praise : but as I have often differed widely from this gentleman in syllabication, accentuation, and the sound of the vowels, I have thought it necessary to give my reasons for this difference, which will be seen under the Rules : of the validity of which reasons the reader will be the best judge.

N.B. As there are many Greek and Latin proper names in Scripture, particularly in the New Testament, which are to be met with in ancient history, some of them have been omitted in this selection ; and therefore if the inspector does not find them here, he is desired to seek for them in the Vocabulary of Greek and Latin Names.

RULES

FOR PRONOUNCING

SCRIPTURE PROPER NAMES.

1. IN the pronunciation of the letters of the Hebrew proper names, we find nearly the same rules prevail as in those of Greek and Latin. Where the vowels end a syllable with the accent on it, they have their long open sound, as *Na'bal*, *Je'hu*, *Si'rach*, *Go'shen*, and *Tu'bal*. (See Rule 1st prefixed to the Greek and Latin Proper Names.)

2. When a consonant ends the syllable, the preceding vowel is short, as *Sam'u-el*, *Lem'u-el*, *Sim'e-on*, *Sol'o-mon*, *Suc'coth*, *Syn'a-gogue*. (See Rule 2d prefixed to the Greek and Latin Proper Names.) I here differ widely from Mr. Oliver; for I cannot agree with him that the *e* in *Abdiel*, the *o* in *Arnon*, and the *u* in *Ashur*, are to be pronounced like the *ee* in *seen*, the *o* in *tone*, and the *u* in *tune*, which is the rule he lays down for all similar words.

3. Every final *i* forming a distinct syllable, though unaccented, has the long open sound, as *A'i*, *A-ris'a-i*. (See Rule the 3d prefixed to the Greek and Latin Proper Names.)

4. Every unaccented *i*, ending a syllable not final, is pronounced like *e*, as *A'ri-el*, *Ab'di-el*; pronounced *A're-el*, *Ab'de-el*. (See Rule the 4th prefixed to the Greek and Latin Proper Names.)

5. The vowels *ai* are sometimes pronounced in one syllable, and sometimes in two. As the Septuagint version is our chief guide in the pronunciation of Hebrew proper names, it may be observed, that when these letters are pronounced as a diphthong in one syllable, like our

English diphthong in the word *daily*, they are either a diphthong in the Greek word, or expressed by the Greek ε or ι, as *Ben-ai'ah*, Βαβαΐα; *Hu'shai*, Χουσι; *Hu'rai*, Ουρι, &c.; and that when they are pronounced in two syllables, as *Sham'ma-i*, *Shash'a-i*, *Ber-a-i'ah*, it is because the Greek words by which they are translated, as Σαμαϊ, Σεσις, Βεραΐα make two syllables of these vowels. Mr. Oliver has not always attended to this distinction; he makes *Sin'a-i* three syllables, though the Greek make it but two in Σινᾶ. That accurate prosodist Labbe, indeed, makes it a trisyllable; but he does the same by *Aaron* and *Canaan*, which our great classic Milton, uniformly reduces to two syllables, as well as *Sinai*. If we were to pronounce it in three syllables, we must necessarily make the first syllable short, as in *Shim'e-i*; but this is so contrary to the best usage, that it amounts to a proof that it ought to be pronounced in two syllables with the first *i* long, as in *Shi'nar*. This, however, must be looked upon as a general rule only: these vowels in *Isaiah*, Græcised by Ἰσαΐας, are always pronounced as a diphthong, or, at least with the accent on the *a*, and the *i* like *y*, articulating the succeeding vowel; in *Caiaphas* likewise the *ai* is pronounced like a diphthong, though divided in the Greek Καΐαφας; which division cannot take place in this word, because the *i* must then necessarily have the accent, and must be pronounced as in *Isaac*, as Mr. Oliver has marked it; but I think contrary to universal usage. The only point necessary to be observed in the sound of this diphthong, is the slight difference we perceive between its medial and final position; when it is final it is exactly like the English *ay* without the accent, as in *holyday*, *roundelay*, *galloway*; but when it is in the middle of a word, and followed by a vowel, the *i* is pronounced as if it were *y*, and as if this *y* articulated the succeeding vowel: thus *Ben-ai'ah* is pronounced as if written *Ben-a'yah*.

6. *Ch* is pronounced like *k* as *Chebar*, *Chemosh*, *Enoch*, &c. pronounced *Kebar*, *Kemosh*, *Enock*, &c. *Cherubim*, and *Rachel* seem to be perfectly anglicised, as the *ch* in these words is always heard as in the English *cheer*, *child*, *riches*, &c. (See Rule 12 prefixed to the Greek and Latin

Proper Names.) The same may be observed of *Cherub*, signifying an order of angels; but when it means a city of the Babylonish empire, it ought to be pronounced *Ke'rub*.

7. Almost the only difference in the pronunciation of the Hebrew, and the Greek and Latin proper names, is in the sound of the *g* before *e* and *i*: in the two last languages this consonant is always soft before these vowels, as *Gellius*, *Gippius*, &c., pronounced *Jellius*, *Jippius*, &c. and in the first it is hard: as *Gera*, *Gerixim*, *Gideon*, *Gilgal*, *Megiddo*, *Megiddon*, &c. This difference is without all foundation in etymology; for both *g* and *c* were always hard in the Greek and Latin Languages, as well as in the Hebrew, but the latter language being studied so much less than the Greek and Latin, it has not undergone that change which familiarity is sure to produce in all languages: and even the solemn distance of this language has not been able to keep the letter *c* from sliding into *s* before *e* and *i*, in the same manner as in the Greek and Latin: thus, though *Gehazi*, *Gideon*, &c. have the *g* hard, *Cedrom*, *Cedron*, *Cisai*, and *Cittern*, have the *c* soft, as if written *Sedrom*, *Sedron*, &c. The same may be observed of *Igeabarim*, *Igeal*, *Nagge*, *Shage*, *Pagiel*, with the *g* hard; and *Ocidelus*, *Ocina*, and *Pharacion*, with the *c* soft like *s*.

8. Gentiles, as they are called, ending in *ines* and *ites*, as *Philistines*, *Hivites*, *Hittites*, &c. being anglicised in the translation of the Bible, are pronounced like formatives of our own, as *Philistines*, *Whitfieldites*, *Jacobites*, &c.

9. The unaccented termination *ah*, so frequent in Hebrew proper names, ought to be pronounced like the *a* in father. The *a* in this termination, however, frequently falls into the indistinct sound heard in the final *a* in *Africa*, *Ætna*, &c.; nor can we easily perceive any distinction in this respect between *Elijah* and *Elisha*: but the final *h* preserves the other vowels open, as *Colhoxeh*, *Shiloh*, &c. pronounced *Colhoxee*, *Shilo*, &c. (See Rule 7 prefixed to the Greek and Latin Proper Names.) The diphthong *ei* is always pronounced like *ee*: thus *Sa-mei'us* is pronounced as if written *Sa-mee'us*. But if the accent

be on the *ah*, then the *a* ought to be pronounced like the *a* in *father*; as *Tah'e-ra*, *Tah'pe-nes*, &c.

10. It may be remarked that there are several Hebrew proper names, which, by passing through the Greek of the New Testament, have conformed to the Greek pronunciation; such as *Aceldama*, *Genazareth*, *Bethphage*, &c. pronounced *Aseldama*, *Jenazareth*, *Bethphaje*, &c. This is, in my opinion, more agreeable to the general analogy of pronouncing these Hebrew Greek words than preserving the *c* and *g* hard.

Rules for ascertaining the English Quantity of the Vowels in Hebrew Proper Names.

11. With respect to the quantity of the first vowel in dissyllables, with but one consonant in the middle, I have followed the rule which we observe in the pronunciation of such dissyllables when Greek or Latin words: (see Rule 18 prefixed to the Greek and Latin Proper Names;) and that is, to place the accent on the first vowel, and to pronounce that vowel long, as *Ko'rah*, and not *Kor'ah*, *Mo'loch*, and not *Mol'och*, as Mr. Oliver has divided them, in opposition both to analogy and the best usage. I have observed the same analogy in the penultimate of polysyllables; and have not divided *Balthasar* into *Balthas'ar*, as Mr. Oliver has done, but into *Bal-tha'sar*.

12. In the same manner, when the accent is on the antepenultimate syllable, whether the vowel end the syllable, or be followed by two consonants, the vowel is always short, except followed by two vowels, as in Greek and Latin proper names. (See Rules prefixed to these names, Nos. 18, 19, 20, &c.) Thus *Jehosaphat* has the accent on the antepenultimate syllable, according to Greek accentuation by quantity, (see Introduction to this work,) and this syllable, according to the clearest analogy of English pronunciation, is short, as if spelt *Je-hos'a-phat*. The secondary accent has the same shortening power in *Otho-nias*, where the primary accent is on the third, and the secondary on the first syllable, as if spelt *Oth-o-ni'as*: and it is on these two fundamental principles of our pronunciation, namely, the lengthening power of the penultimate, and the shortening power of the antepenultimate

accent, that I hope I have been enabled to regulate and fix many of those sounds which were floating about in uncertainty; and which, for want of this guide, are differently marked by different orthoëpists, and often differently by the same orthoëpist. See this fully explained and exemplified in *Principles of English Pronunciation*, prefixed to the *Critical Pronouncing Dictionary*, Nos. 547, 530, &c.

Rules for placing the Accent on Hebrew Proper Names.

13. With respect to the *accent* of Hebrew words it cannot be better regulated than by the laws of the Greek language. I do not mean, however, that every Hebrew word which is Græcised by the Septuagint, should be accented exactly according to the Greek rule of accentuation; for if this were the case, every word ending in *el*, would never have the accent higher than the preceding syllable; because it was a general rule in the Greek language, that when the last syllable was long, the accent could not be higher than the penultimate: nay, strictly speaking, were we to accent these words according to the accent of that language, they ought to have the accent on the last syllable, because Αἰδιήλ and Ἰσραήλ, *Abdiel* and *Israel*, have the accent on that syllable. It may be said, that this accent on the last syllable is the grave, which, when on the last word of a sentence, or succeeded by an enclitic, was changed into an acute. But here, as in words purely Greek, we find the Latin analogy prevail; and because the penultimate is short, the accent is placed on the antepenultimate, in the same manner as in *Socrates*, *Sosthenes*, &c., though the final syllable of the Greek words Σωκράτης, Σωσθένης, &c. is long, and the Greek accent on the penultimate. (See Introduction prefixed to the Rules for Pronouncing Greek and Latin Proper Names.) It is this general prevalence of accenting according to the Latin analogy that has induced me, when the Hebrew word has been Græcised in the same number of syllables, to prefer the Latin accentuation to what may be called our own. Thus, *Cathua*, coming to us through the Greek Καθουά, I

have accented it on the penultimate, because the Latins would have placed the accent on this syllable, on account of its being long, though an English ear would be better pleased with the antepenultimate accent. The same reason has induced me to accent *Chaseba* on the antepenultimate, because it is Græcised into *Χασεβά*. But when the Hebrew and Greek word does not contain the same number of syllables, as *Mes'o-bah*, *Μεσωβία*, *Id'u-el*, *Ιδούηλος*, it then comes under our own analogy, and we neglect the long vowel, and place the accent on the antepenultimate. The same may be observed of *Mordecai*, from *Μαρδοχαῖος*.

14. As we never accent a proper name from the Greek on the last syllable, (not because the Greeks did not accent the last syllable, for they had many words accented in that manner, but because this accentuation was contrary to the Latin prosody :) so if the Greek word be accented on any other syllable, we seldom pay any regard to it, unless it coincide with the Latin accent. Thus in the word *Gade'rah* I have placed the accent on the penultimate, because it is Græcised by *Γάδνηρα*, where the accent is on the antepenultimate; and this because the penultimate is long, and this long penultimate has always the accent in Latin. (See this farther exemplified, Rule 18, prefixed to the Greek and Latin Proper Names, and Introduction near the end.) Thus, though it may seem at first sight absurd to derive our pronunciation of Hebrew words from the Greek, and then to desert the Greek for the Latin; yet since we must have some rule, and, if possible, a learned one, it is very natural to lay hold of the Latin, because it is nearest at hand. For as language is a mixture of reasoning and convenience, if the true reason lie too remote from common apprehension, another more obvious one is generally adopted; and this last, by general usage, becomes a rule superior to the former. It is true the analogy of our own language would be a rule the most rational; but while the analogies of our own language are so little understood, and the Greek and Latin languages are so justly admired, even the appearance of being acquainted with them will always be esteemed reputable, and infallibly lead

us to an imitation of them, even in such points as are not only insignificant in themselves, but inconsistent with our vernacular pronunciation.

15. It is remarkable that all words ending in *ias* and *iah* have the accent on the *i*, without any foundation in the analogy of Greek and Latin pronunciation, except the very vague reason that the Greek word places the accent on this syllable. I call this reason vague, because the Greek accent has no influence on words in *ael*, *iel*, *ial*, &c. as *Ισραήλ*, *Αἰδίων*, *Βελίαλ*, κ. τ. λ.

Hence we may conclude the impropriety of pronouncing *Messias* with the accent on the first syllable according to Labbe, who says we must pronounce it in this manner, if we wish to pronounce it like the French with the *os rotundum et facundum*, and, indeed, if the *i* were to be pronounced in the French manner like *e*, placing the accent on the first syllable seems to have the bolder sound. This may serve as an answer to the learned critic, the editor of Labbe, who says, "the Greeks, but not the French, pronounce *ore rotundo*:" for though the Greeks might place the accent on the *i* in *Μεσσίας*, yet as they certainly pronounce this vowel as the French do, it must have the same slender sound, and the accent on the first syllable must, in that respect, be preferable to it; for the Greek *i*, like the same letter in Latin, was the slenderest of all the vowel sounds. It is the broad diphthongal sound of the English *i*, with the accent on it which makes this word sound so much better in English than it does in French, or even in the true ancient Greek pronunciation.

16. The termination *aim* seems to attract the accent on the *a*, only in words of more than three syllables: as *Eph'ra-im* and *Mix'ra-im* have the accent on the antepenultimate; but *Ho-ro-na'im*, *Ram-a-tha'im*, &c. on the penultimate syllable. This is a general rule; but if the Greek word has the penultimate long, the accent ought to be on that syllable, as *Phar-va'im*, *Φαρούιμ*, &c.

17. *Kemuel*, *Jemuel*, *Nemuel*, and other words of the same form, having the same number of syllables as the Greek word into which they are translated, ought to have the accent on the penultimate, as that syllable is long in Greek; but *Emanuel*, *Samuel*, and *Lemuel*, are irreco-

verably fixed in the antepenultimate accentuation, and show the true analogy of the accentuation of our own language.

18. Thus we see what has been observed of the tendency of Greek and Latin words to desert their original accent and to adopt that of the English, is much more observable in words from the Hebrew. Greek and Latin words are fixed in their pronunciation, by a thousand books written expressly upon the subject, and ten thousand occasions of using them; but Hebrew words, from the remote antiquity of the language, from the paucity of books in it, from its being originally written without points, and the very different style of its poetry from that of other languages, afford us scarcely any criterion to recur to for settling their pronunciation, which must therefore often be irregular and desultory. The Septuagint, indeed, gives us some light, and is the only star by which we can steer; but this is so frequently obscured, as to leave us in the dark, and to force us to pronounce according to the analogy of our own language. It were to be wished, indeed, that this were to be entirely adopted in Hebrew words, where we have so little to determine us; and that those words which we have worn into our own pronunciation were to be a rule for all others of the same form and termination; but it is easier to bring about a revolution in kingdoms than in languages. Men of learning will always form a sort of literary aristocracy; they will be proud of the distinction which a knowledge of language gives them above the vulgar; and will be fond of showing this knowledge, which the vulgar will never fail to admire and imitate.

The best we can do, therefore, is to make a sort of compromise between this ancient language and our own; to form a kind of compound ratio of Hebrew, Greek, Latin, and English, and to let each of these prevail as usage has permitted them. Thus *Emmanuel*, *Samuel*, *Lemuel*, which, according to the Latin analogy and our own, have the accent on the antepenultimate syllable, ought to remain in quiet possession of their present pronunciation, notwithstanding the Greek Εμμανουήλ, Σαμουήλ, Λεμουήλ; but *Elishua*, *Esdrelon*, *Gaderah*, may have the accent on

the penultimate, because the Greek words into which they are translated, Ελίσουε, Εσδρηλὼμ, Γάδηρα, have the penultimate long. If this should not appear a satisfactory method of settling the pronunciation of these words, I must entreat those who dissent from it to point out a better ; a work of this kind was wanted for general use ; it is addressed neither to the learned nor the illiterate, but to that large and most respectable part of society who have a tincture of letters, but whose avocations deny them the opportunity of cultivating them. To these a work of this kind cannot fail of being useful ; and by its utility to these the author wishes to stand or fall.

PRONUNCIATION or SCRIPTURE PROPER NAMES.

INITIAL VOCABULARY.

•• When a word is succeeded by a word printed in *Italics*, this latter word is merely to spell the former as it ought to be pronounced. Thus *As'e-fu* is the true pronunciation of the preceding word *Ac'i-pha*; and so of the rest.

•• The Figures annexed to the words refer to the Rules prefixed to the Vocabulary. Thus the figure (3) after *Ab'di* refers to Rule the 3d, for the pronunciation of the final *i*; and the figure (5) after *A-bish'a-i*, refers to Rule the 5th, for the pronunciation of the unaccented *ai*: and so of the rest.

•• For the quantity of the vowels indicated by the syllabication, see Nos. 18 and 19 of the Rules for Greek and Latin Proper Names.

AB	AB	AB
A'A-LAR	Ab'a-dah	A'bal
*A'a-ron, 5	A-bad'don	Ab'a-na, 9
Ab	Ab-a-di'as, 15	†Ab'a-rim
Ab'a-cuc	A-bag'tha	Ab'a-ron

* *Aaron*.—This is a word of three syllables in Labbe, who says it is used to be pronounced with the accent on the penultimate: but the general pronunciation of this word in English is in two syllables, with the accent on the first, and as if written *A'ron*. Milton uniformly gives it this syllabication and accent.

Till by two brethren (those two brethren call

Moses and *Aaron*) sent by God to claim

His people from enthralment.—*Par. Lost*, b. xii. v. 170.

† *Abarim*.—This and some other words are decided in their accentuation by Milton in the following verses:

From Aroer to Nebo, and the wild

Of southmost *Abarim* in Hesebon,

And Horonaim, Seon's realm, beyond

The flow'ry dale of Sibma, clad with vines,

And Eleälé to th' Asphaltic pool. *Par. Lost*, b. i. v. 407.

A-b'ba, 9	A-bi-e'zer, 12	* A'bram, or
A-b'da	A-bi-ez'rite	A'bra-ham
A-b'di, 3	Ab'i-gail	Ab'sa-lom
A-b-di'as, 15	Ab'i-gal	A-bu'bus
A-b'di-el, 4, 13	Ab-i-ha'il	Ac'cad
A-b'don	A-bi'hu	Ac'a-ron
A-b-ed'ne-go	A-bi'hud	Ac'a-tan
A-b'el, 1	A-bi'jah, 9	Ac'ca-ron
A-b'el Beth-ma'a-	A-bi'jam	Ac'cho, 6
cah	Ab-i-le'ne	Ac'cos
A-b'el Ma'im	A-bim'a-el, 13	Ac'coz
A-b'el Me-ho'lath	A-bim'e-lech, 6	A-cel'da-ma, 10
A-b'el Mis'ra-im,	A-bin'a-dab	A-sel'da-ma
16	A-bin'o-am	A'chab, 6
A-b'el Shit'tim	A-bi'ram	A'chad
A-b'e-san, 11	A-bi'rom	A-cha'i-a, 5
A-b'e-sar, 13	A-bis'a-i, 5	A-cha'i-cus
A-bez	Ab-i-se'i	A'chan, 6
A-b'ga-rus, 12	Ab'i-shag	A'char
A-bi, 3	A-bish'a-i, 5	A'chaz, 6
A-bi'a, or	A-bish'a-har	Ach'bor
A-bi'ah	A-bish'a-lom	A-chi-ach'a-rus
A-bi-al'bon, 12	A-bish'u-a, 13	A'chim, 6
A-bi'a-saph	Ab'i-shur	A-chim'e-lech, 6
A-bi'a-thar	Ab'i-sum	A'chi-or
A-bib	Ab'i-tal	A-chi'ram
A-bi'dah, 9	Ab'i-tub	A'chish
A-bi-dan	A-bi'ud	Ach'i-tob, or
A-bi-el, 4, 12	Ab'ner	Ach'i-tub

—Yet his temple high

Rear'd in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And Accaron and Gaza's frontier bounds. *Par. Lost*, b. i. v. 463.
* *Abram* or *Abraham*.—The first name of two syllables was the patriarch's original name, but God increased it to the second, of three syllables, as a pledge of an increase in blessing. The latter name, however, from the feebleness of the *h* in our pronunciation of it, and from the absence of the accent, is liable to such an hiatus, from the proximity of two similar vowels, that in the most solemn pronunciation we seldom hear this name extended to three syllables. Milton has but once pronounced it in this manner, but has six times made it only two syllables: and this may be looked upon as the general pronunciation.

A-chit'o-phel
A-kit'o-fel
 Ach'me-tha
 A'chor
 Ach'sa, 9
 Ach'shaph
 Ach'zib, 6
 Ac'i-pha
As'e-fa, 7
 Ac'i-tho
 A-cu'a, 13
 A'cub, 11
 A'da
 A'dad
 Ad'a-da, or
 Ad'a-dah, 9
 Ad-ad-e'zer
 Ad-ad-rim'mon
 A'dah
 Ad-a-i'ah, 9, 15
 Ad-a-li'a, 15
 Ad'am
 Ad'a-ma, or
 Ad'a-mah
 Ad'a-mi, 3
 Ad'a-mi Ne'keb
 A'dar, 1
 Ad'a-sa, 9
 Ad'a-tha, 9
 Ad'be-el, 13
 Ad'dan
 Ad'dar
 Ad'di, 3
 Ad'din
 Ad'do

Ad'dus
 A'der, 1
 Ad'i-da
 A'di-el, 13
 A'din
 Ad'i-na, 9
 Ad'i-no
 Ad'i-nus
 Ad'i-tha, 9
 Ad-i-tha'im, 16
 Ad'la-i, 5
 Ad'mah
 Ad'ma-tha
 Ad'na, 9
 Ad'nah, 9
 *Ad'o-nai, 5
 Ad-o-ni'as, 15
 A-do-ni-be'zek
 A-don-i'jah, 15
 A-don'i-kam
 A-don-i'ram
 A-don-i-ze'dek
 A-do'ra, 9
 Ad-o-ra'im, 16
 A-do'ram
 A-dram'e-lech
 A'dri-a, 2, 9, 12
 A'dri-el, 13
 A-du'el, 13
 A-dul'lam
 A-dum'mim
 A-e-di'as, 15
 Æ'gypt
 Æ-ne'as.—Virgil.
 Æ-ne-as.—Acts, 9

Æ'non
 Æ'nos
 Ag'a-ba
 Ag'a-bus
 A'gag, 1, 11
 A'gag-ite
 A'gar
 Ag-a-renes'
 Ag'e-e, 7
 Ag-ge'us, 7
 Ag-noth-ta'bor
 A'gur
 A'hab
 A-har'ah, 9
 A-har'al
 A-has'a-i, 5
 A-has-u-e'rus
 A-ha'va
 A'haz
 A-haz'a-i, 5
 A-ha-zi'ah, 15
 Ah'ban
 A'her
 A'hi, 3
 A-hi'ah
 A-hi'am
 A-hi-e'zer
 A-hi'hud
 A-hi'jah
 A-hi'kam
 A-hi'lud
 A-him'a-az
 A-hi'man
 A-him'e-lech
A-him'e-lek

* *Adonai*.—Labbe, says his editor, makes this a word of three syllables only; which, if once admitted, why, says he, should he dissolve the Hebrew diphthong in *Sudai*, *Sinai*, *Tolmai*, &c., and at the same time make two syllables of the diphthong in *Caslu*, which are commonly united into one? In this, says he, he is inconsistent with himself. See *Sinai*.

A-hi'moth	A'in, 5	Am'a-lek-ites, 8
A-hin'a-dab	A-i'oth	A'man
A-hin'o-am	A-i'rus	Am'a-na
A-hi'o	Ak'kub	Am-a-ri'ah, 15
A-hi'ra, 9	Ak-rab'bim	A-ma'sa
A-hi'ram	A-lam'e-lech, 6	A-mas'a-i, 5
A-hi'ram-ites, 8	Al'a-meth	Am-a-shi'ah, 15
A-his'a-mach, 6	Al'a-moth	Am-a-the'is
A-hish'a-hur	Al'ci-mus	Am'a-this
A-hi'sham	Al'e-ma	Am-a-zi'ah
A-hi'shar	A-le'meth	*A'men'
A-hi'tob	Al-ex-an'dri-a	A'mi, 3
A-hit'o-phel	Al-ex-an'dri-on	A-min'a-dab
A-hi'tub	Al-le-lu'jah	A-mit'tai, 5
A-hi'ud	Al-le-lu'yah, 5	A-miz'a-bad
Ah'lah	A-li'ah	Am'mah
Ah'lai, 5	A-li'an	Am-mad'a-tha
A-ho'e, or A-ho'ah	Al'lom	Am'mi, 3
A-ho'ite, 8	Al'lon Bac'huth	Am-mid'i-oi, 4
A-ho'lah	Al-mo'dad	Am'mi-el, 4
A-hol'ba	Al'mon, Dib-la-	Am-mi'hud
A-hol'bah	tha'im, 16	Am-i-shad'da-i, 5
A-ho'li-ab	Al'na-than	Am'mon
A-hol'i-bah, 9	A'loth	Am'mon-ites
A-ho-lib'a-mah	Al'pha	Am'non
A-hu'ma-i, 5	Al-phe'us	A'mok
A-hu'zam	Al-ta-ne'us	A'mon
A-huz'zah	Al-tas'chith, 6	Am'o-rites, 8
A'i, 3	Al'te-kon	A'mos
A-i'ah, 15	Al'vah, or Al'van	Am'pli-as
A-i-ath	A'lush	Am'ram
A-i'ja	A'mad	Am'ram-ites, 8
A-i'jah	A-mad'a-tha	Am'ran
Ai'ja-lon	A-mad'a-thus	Am'ra-phel
Ad'ja-lon	A'mal	Am'zi, 3
Aij'e-leth Sha'har	Amal'da	A'nab
Ad'je-leth	Am'a-lek	An'a-el, 13

* *Amen*.—The only simple word in the language which has necessarily two successive accents. See *Critical Pronouncing Dictionary*, under the word.

A'nah
 An-a-ha'rath
 An-a-i'ah, 5, 15
 A'nak
 An'a-kims
 An'a-mim
 A-nam'e-lech, 6
 A'nan
 An-a'ni
 An-a-ni'ah, 15
 An-a-ni'as
 A-nan'i-el, 13
 A'nath
 *A-nath'e-ma
 An'a-thoth
 An'drew
 A'nem, or A'nen
 A'ner
 A'nes
 A'neth
 An'a-thoth-ite, 8
 A'ni-am
 A'nim
 An'na, 9
 An'na-as
 An'nas
 An-nu'us, 13
 A'nus
 An-ti-lib'a-nus
 An'ti-och, 6
 An-ti'o-chis
 An-ti'o-chus

An'ti-pas
 An-tip'a-tris
 An'ti-pha
 An-to'ni-a
 An-to-thi'jah, 15
 An'toth-ite, 8
 A'nub
 Ap-a-me'a
 Aph-a-ra'im, 16
 A-phar'sath-chites
 A-phar'sites, 8
 A'phek
 A-phe'kah
 A-pher'e-ma
 A-pher'ra
 A-phi'ah, 15
 Aph'rah
 Aph'ses
 A-poc'a-lypse
 A-poc'ry-pha
 A-pol'los
 A-pol'ly-on
 A-pol'yon
 Ap'pa-im, 15
 Ap'phi-a, 4
 Aph'e-a
 Ap'phus
 Aph'us
 Aq'ui-la
 Ar
 A'ra
 A'rab

Ar'a-bah
 Ar-a-bat'ti-ne
 A-ra'bi-a
 A'rad
 A'rad-ite, 8
 Ar'a-dus
 A'rah, 1
 A'ram
 A'ran
 Ar'a-rat
 A-rau'nah
 Ar'ba, or Ar'bah
 Ar'bal
 Ar-bat'tis
 Ar-be'la, *in Syria*
 Ar-bel'la
 Ar'bite, 8
 Ar-bo'nai, 5
 Ar-che-la'us
 Ar-ches'tra-tus
 Ar-che-vites, 8
 Ar'chi, 3
 Ar-chi-at'a-roth
 Ar-chip'pus
 Arch'ites, 8
 Ard
 Ar'dath
 Ard'ites, 8
 Ar'don
 A-re'li, 3
 A-re'lites
 A-re-op'a-gite, 8

* *Anathema*.—Those who are not acquainted with the profound researches of verbal critics would be astonished to observe what waste of learning has been bestowed on this word by Labbe, in order to show that it ought to be accented on the antepenultimate syllable. This pronunciation has been adopted by English scholars; though some divines have been heard from the pulpit to give it the penultimate accent, which so readily unites it in a trochaic pronunciation with *Maranatha*, in the first Epistle of St. Paul to the Corinthians: "If any man love not the Lord Jesus Christ, let him be *Anathema maranatha*."

A-re-op'a-gus	Ar'o-di, 3	As-a-re'lah
res	Ar'o-er	As-baz'a-reth
e'tas	A'rom	As'ca-lon
re'us	Ar'pad, or Ar'phad	A-se'as
gob	Ar'sa-ces	As-e-bi'a
gol	Ar-phax'ad	A-seb-e-bi'a, 15
-rid'a-i, 5	Ar'te-mas	As'e-nath
-rid'a-tha	Ar'vad	A'ser
-ri'eh, 9	Ar'vad-ites, 8	A-se'rar
ri-el, 4, 12	Ar'u-both	Ash-a-bi'ah, 15
ri-ma-the'a	A-ru'mah, 13	A'shan
ri-och, 4	Ar'za	Ash'be-a
ris'a-i, 5	A'sa	Ash'bel
ris-to-bu'lus	As-a-di'as	Ash'bel-ites, 8
rk'ites	As'a-el, 13	Ash'dod
Ar-ma-ged'don	As'a-hel	Ash'doth-ites, 8
Ar-mi-shad'a-i	As-a-i'ah, 5, 15	Ash'doth Pis'gah
Ar'mon	As'a-na	A'she-an
Ar'nan	A'saph	Ash'er
Ar-ne-pher	As'a-phar	Ash'i-math
Ar'non	As'a-ra	Ash'ke-naz
A'rod	A-sar'e-el, 13	Ash'nah

* *Areopagus*.—There is a strong propensity in English readers of the New Testament to pronounce this word with the accent on the penultimate syllable; and even some foreign scholars have contended that it ought to be so pronounced, from its derivation from *Ἀρεῖος πάγος* the Doric dialect for *πηγάς*, the fountain of Mars, which was on a hill in Athens, rather than from *Ἀρεῖος τῆρος*, the hill of Mars. But Labbe very justly despises this derivation, and says, that of all the ancient writers none have said that the *Areopagus* was derived from a fountain, or from a country near to a fountain; but all have confessed that it came from a hill, or the summit of a rock, on which this famous court of judicature was built. Vossius tells us, that St. Augustine, *De Civ. Dei*, l. x. cap. 10, calls this word *pagum Martis*, the village of Mars, and that he fell into this error because the Latin word *pagus*, signifies a village or street; but, says he, the Greek word signifies a hill, which, perhaps, was so called from *παγὰ* or *πηγάς*, (that is, fountain,) because fountains usually take their rise on hills.—Wrong, however, as this derivation may be, he tells us it is adopted by no less scholars than Beza, Budæus, and Sigonius. And this may show us the uncertainty of etymology in language, and the security of general usage; but in the present case both etymology and usage conspire to place the accent on the antepenultimate syllable. Agreeably to this usage we find the prologue to a play observe, that

The critics are assembled in the pit,
And form an *Areopagus* of wit.

A'shon
 Ash'pe-naz
 Ash'ri-el, 13
 Ash'ta-roth
 Ash'te-moth
 Ash'ta-roth-ites, 8
 A-shu'ath
 Ash'ur
 A-shu'rim, 13
 Ash'ur-ites, 8
 A'si-a
 As-i-bi'as, 15
 A'si-el, 13
 As'i-pha
 As'ke-lon
 * As'ma-dai, 5
 As'ma-veth
 As-mo-de'us
 As-mo-ne'ans
 As'nah
 As-nap'per
 A-so'chis, 6
 A'som
 As'pa-tha
 As'phar
 As-phar'a-sus
 As'ri-el, 13
 As-sa-bi'as, 15

As-sal'i-moth
 As-sa-ni'as, 15
 As-si-de'ans, 13
 As'sir
 As'sos
 As'ta-roth
 Ash'ta-roth
 As-tar'te
 As'tath
 A-sup'pim
 A-syn'cri-tus
 A'tad
 At'a-rah
 A-tar'ga-tis
 At'a-roth
 A'ter
 At-e-re-zi'as, 15
 A'thack
 Ath-a-i'ah, 15
 Ath-a-li'ah, 15
 Ath-a-ri'as, 15
 Ath-e-no'bi-us
 Ath'ens
 Ath'lai, 5
 At'roth
 At'tai, 5
 At-ta-li'a, 15
 At'ta-lus

At-thar'a-tes
 A'va
 Av'a-ran
 A'ven
 Au'gi-a, 4
 A'vim
 A'vims
 A'vites, 8
 A'vith
 Au-ra-ni'tis
 Au-ra'nus
 Au-te'us
 Az-a-e'lus
 A'zah
 A'zal
 Az-a-li'ah, 15
 Az-a-ni'ah, 15
 A-za'phi-on
 Az'a-ra
 A-za're-el
 Az-a-ri'ah, 15
 Az-a-ri'as, 15
 A'zaz
 † A-za'zel
 Az-a-zi'ah, 15
 Az-baz'a-reth
 Az'buk
 A-ze'kah, 9

* *Asmadai*.—Mr. Oliver has not inserted this word, but we have it in Milton :

— On each wing

Uriel and Raphaël his vaunting foe,
 Though huge, and in a rock of diamond arm'd,
 Vanquish'd, Adramelech and *Asmadai*.

Par. Lost, b. vi. v. 365.

whence we may guess the poet's pronunciation of it in three syllables; the diphthong sounding like the *ai* in *daily*.—See Rule 5, and the words *Sinai* and *Adonai*.

† *Azazel*.—This word is not in Mr. Oliver's Lexicon; but Milton makes use of it, and places the accent on the second syllable :

— that proud honour claim'd

Azazel as his right; a cherub tall.

Par. Lost, b. i. v. 534.

zel	A'zi-el, 13	Az'ri-kam
zem	A-zi'za	A-zu'bah
ze-phu'rith	Az'ma-veth	A'zur
zer	Az'mon	Az'u-ran
ze'tas	Az'noth Ta'bor	Az'y-mites
z'gad	A'zor	Az'zah
zi'a, 15	A-zo'tus	Az'zan
zi'e-i	Az'ri-el, 13	Az'zur

BA

BA

BA

AAL, or Bel	Ba-a-ni'as, 15	Bal'a-nus
a'al-ah	Ba'a-ra	Bal-tha'sar, 11
a'al-ath	Ba'a-sha, 9	Ba'mah
a'al-ath Be'er	Ba'a-shah	Ba'moth
a'al Be'rith	Ba-a-si'ah, 15	Ba'moth Ba'al
a'al-le	Ba'bel	Ban
a'al Gad'	Ba'bi, 3	Ba'ni, 3
a'al Ham'on	Bab'y-lon	Ba'nid
a'al Han'an	Ba'ca	Ban-a-i'as, 15
a'al Ha'zor	Bach'rites, 8	Ban'nus
a'al Her'non	Bac-chu'rus	Ban'u-as
a'al-i, 3	Bach'uth Al'lon	Ba-rab'bas
Ba'al-im. — <i>Mil-</i>	Ba-go'as	Bar'a-chel, 6
<i>ton.</i>	Bag'o-i, 3, 5	Bar-a-chi'ah, 15
ba'al-is	Ba-ha'rum-ite, 8	Bar-a-chi'as
ba'al Me'on	Ba-hu'rim	Ba'rak
ba'al Pe'or	Ba'jith	Bar-ce'nor
ba'al Per'a-zim	Bak-bak'er	Bar'go
ba'al Shal'i-sha	Bak'buk	Bar-hu'mites, 8
ba'al Ta'mar	Bak-buk-i'ah, 15	Ba-ri'ah, 15
ba-al Ze'bub	Ba'la-am, 16	Bar-je'sus
ba-al Ze'phon	† <i>Ba'lam</i>	Bar-jo'na
ba'a-na	Bal'a-dan	Bar'kos
ba'a-nah	Ba'lah, 9	Bar'na-bas
ba'a-nan	Ba'lak	Bar-ro'dis
ba'a-nath	Bal'a-mo	Bar-sa'bas

* The Hebrew plural of Baal.

† See Canaan, Aaron, and Israel.

Bar'ta-cus
 Bar-thol'o-mew
 Bar-ti-me'us
 Ba'ruch, 6
 Bar-zil'la-i, 5
 Bas'ca-ma
 Ba'shan, or
 Bas'san
 Ba'shan Ha'voth
 Fa'ir
 Bash'e-math
 Bas'lith
 Bas'math
 Bas'sa
 Bas'ta-i, 5
 Bat'a-ne
 Bath
 Bath'a-loth
 Bath-rab'bim
 Bath'she-ba
 Bath'shu-a, 13
 Bav'a-i, 5
 Be-a-li'ah, 15
 Be'a-loth
 Be'an
 Beb'a-i, 5
 Be'cher
Be'ker, 6
 Bech-o'rath
 Bech'ti-leth
 Be'dad
 Bed-a-i'ah, 15
 Be-el-i'a-da
 Be-el'sa-rus
 Be-el-teth'mus
 Be-el'ze-bub
 Be'er
 Be-e'ra
 Be-e'rah, or Be'rah
 Be-er-e'lim
 Be-e'ri, 3

Be-er-la-ha'i-roi
 Be-e'roth
 Be-e'roth-ites, 8
 Be-er'she-ba
 Be-esh'te'rah
 Be'he-moth
 Be'kah, 9
 Be'la
 Be'lah
 Be'la-ites, 8
 Bel'e-mus
 Bel'ga-i, 5
 Be'li-al, 13
 Bel'ma-im, 16
 Bel'men
 Bel-shaz'zer
 Bel-te-shaz'zar
 Ben
 Ben-ai'ah, 5
 Ben-am'mi, 3
 Ben-eb'e-rak
 Ben-e-ja'a-kam
 Ben'ha-dad
 Ben-ha'il
 Ben-ha'nan
 Ben'ja-min
 Ben'ja-mite, 8
 Ben'ja-mites
 Ben'i-nu
 Ben-u'i, 3, 14
 Be'no
 Be-no'ni, 3
 Ben-zo'heth
 Be'on
 Be'or
 Be'ra
 Be'a-chah, 6, 9
 Be-a-chi'ah, 15
 Be-a-i'ah, 15
 Be-re'a
 Be'red

Be'ri, 3
 Be-ri'ah, 15
 Be'rites, 8
 Be'rith
 Ber-ni'ce
 Be-ro'dach Bala-
 dan
 Be'roth
 Ber'o-thai, 5
 Be-ro'thath
 Ber'yl
 Ber-ze'lus
 Be'zai, 5
 Bes-o-dei'ah, 9, 11
 Be'sor
 Be'tah
 Be'ten
 Beth-ab'a-ra
 Beth-ab'a-rah, 9
 Beth'a-nath
 Beth'a-noth
 Beth'a-ny
Beth'a-ne
 Beth-ar'a-bah, 9
 Beth'a-ram
 Beth-ar'bel
 Beth'a'ven
 Beth-az'ma-veith
 Beth-ba-al-me'on
 Beth-ba'ra
 Beth-ba'rah, 9
 Beth'ba-si, 3
 Beth-bir'e-i, 3
 Beth'car
 Beth-da'gon
 Beth-dib-la-tha'im
 Beth'el
 Beth'el-ite
 Beth-e'mek
 Be'ther
 Beth-es'da

eth-e'zel	Beth-she'an	Bim'hal
eth-ga'der	Beth'she-mesh	Bin'e-a, 9
eth-ga'mul	Beth-shit'tah, 9	Bin'nu-i, 3, 14
eth-hac'ce-rim, 7	Beth'si-mos	Bir'sha
eth-hak'ser-im	Beth-tap'pu-a	Bir'za-vith
eth-ha'ran	Beth-su'ra, 14	Bish'lam
eth-hog'lah, 9	Be-thu'el, 14	Bi-thi'ah, 15
eth-ho'ron	Be'thul	Bith'ron
eth-jes'i-moth	Beth-u-li'a, 5	Biz-i-jo-thi'ah, 5
eth-leb'a-oth	Beth'zor	Biz-i-jo-thi'jah
eth-le-hem	Beth'zur	Biz'tha
eth-le-hem Eph'	Be-to'li-us	Blas'tus
ra-tah	Bet-o-mes'tham	Bo-a-ner'ges
eth-le-hem Ju'	Bet'o-nim	Bo'az, or Bo'oz
dah	Be-u'lah	Boc'cas
Beth-le-hem-ite, 8	Be'zai, 5	Boch'e-ru, 6
Beth-lo'mon	Be-zal'e-el	Bo'chim, 6
Beth-ma'a-cah, 9	Be'zek	Bo'han
Beth-mar'ca-both	Be'zer, or Boz'ra	Bos'cath
Beth-me'on	Be'zeth	Bo'sor
Beth-nim'rah, 9	Bi'a-tas	Bos'o-ra
Beth-o'ron	Bich'ri, 3, 6	Bos'rah, 9
Beth-pa'let	Bid'kar	Bo'zez
Beth-paz'zer	Big'tha	Boz'rah
Beth-pe'or	Big'than	Brig'an-dine
Beth'pha-ge, 12	Big'tha-na	Buk'ki, 3
Beth'fa-je, 10	Big'va-i, 5	Buk-ki'ah, 15
Beth'phe-let	Bil'dad	Bul, <i>rhymes dull</i>
Beth'ra-bah, 9	Bil'e-am	Bu'nah
Beth'ra-pha, 9	Bil'gah, 9	Bun'ni, 3
Beth're-hob	Bil'ga-i, 5	Buz
Beth-sa'i-da, 9	Bil'ha, or Bil'hah	Bu'zi, 3
Beth'sa-mos	Bil'han	Buz'ite, 8
Beth'shan	Bil'shan	

* *Bethphage*.— This word is generally pronounced by the illiterate in two syllables, and without the second *h*, as if written *Bethpage*.

CAB	Can'neh, 9	Car'pus
Cab'bon	Can'nee	Car-she'na
Cab'ham	Can'veh, 9	Ca-siph'i-a
Ca'bul.—See Bul.	Can'vee	Cas'leu
Cad'dis	†Ca-per'na-um, 16	Cas'lu-bim
Ca'des	Caph-ar-sal'a-ma	Cas'phor
Ca'desh	Ca-phen'a-tha, 9	Cas'pis, or
Cai'a-phas, 5	Ca-phi'ra, 9	Cas'phin
Cain	Caph'tor	Ca-thu'ath, 13
Ca-i'nan	Caph'to-rim	Ce'dron, 7
Cai'rites, 8	Caph'to-rims	Cei'lan
Ca'lah	Cap-pa-do'ci-a	Ce-le-m'ra, 9
Cal'a-mus	Cap-pa-do'she-a	Cen'cre-a, 6
Cal'col	Car-a-ba'si-on	Cen-de-be'us
Cal-dees'	Car-a-ba'ze-on	Cen-tu'ri-on
Ca'leb	Car'cha-mis, 6	Ce'phas
Ca'leb Eph'ra-tah	Car'che-mish, 6	Ce'ras
Cal'i-tas	Ca-re'ah, 9	Ce'teb
Cal-a-mol'a-lus	Ca'ri-a	Cha'bris, 6
Cal'neth	Car'kas	Cha'di-as
Cal'no	Car-ma'ni-ans	Chæ're-as
Cal'phi, 3	Car'me	Chal'ce-do-ny
Cal'va-ry	Car'mel	Chal'col
Cal'va-re	Car'mel-ite, 8	Chal-de'a
Ca'mon	Car'mel-i-tes	Cha'nes
Ca'na	Car'mi, 3	Chan-nu-ne'us
*Ca'na-an	Car'mites	Char-a-ath'a-lar
Ca'na-an-ites, 8	Car'na-im, 15	Char'a-ca
Can'nan-ites	Car'ni-on	Char'a-sim

* *Canaan*.—This word is not unfrequently pronounced in three syllables, with the accent on the second. But Milton, who in his *Paradise Lost* has introduced this word six times, has constantly made it two syllables, with the accent on the first. This is perfectly agreeable to the syllabication and accentuation of *Isaac* and *Balaam*, which are always heard in two syllables. This suppression of a syllable in the latter part of these words arises from the absence of accent: an accent on the second syllable would prevent the hiatus arising from the two vowels, as it does in *Baal* and *Baalim*, which are always heard in two and three syllables respectively.—See *Adonai*.

† *Capernaum*.—This word is often, but improperly, pronounced with the accent on the penultimate.

har'cus	Chet'tim, 6	Cle'o-phas
ha're-a	Che'zib	Clo'e
har'mis	Chi'don	Cni'dus
har'ran	Chil'le-ab	Ni'dus
has'e-ba, 13	Chi-li'on	Col-ho'zeh, 9
he'bar, 6	Chil'mad	Col'li-us
hed-er-la'o-mer	Chim'ham	Co-los'se
he'lal	Chis'leu, Cas'leu,	Co-los'si-ans
hel'ci-as	or Cis'leu	Co-losh'e-ans
el'she-as	Chis'lon	Co-ni'ah, 15
hel'lub	Chis'loth Ta'bor	Con-o-ni'ah
he'lod	Chit'tim	Cor
he'lub	Chi'un	Cor'be
hel'li-ans	Chlo'e	Cor'ban
hel'lus	Cho'ba	Co're
he-lu'bai, 5	Cho-ra'sin, or	Cor'inth
he-lu'bar	Cho-ra'shan, or	Co-rin'thi-ans
Chem'a-rims	Cho-ra'zin	Co'sam
Che'mosh	Chos-a-me'us	Cou'tha
Che-na'a-nah, 9	Cho-ze'ba	Coz
Chen'a-ni, 3	CHRIST	Coz'bi, 3
Chen-a-ni'ah, 15	Chub, 6	Cres'cens
Che'phar Ha-am'	Kub	Crete
mo-nai, 5	Chun	Cre'tans
Ceph-i'rah, 6, 9	Chu'sa, or Chu'za	Cretes
Che'ran	Chush'an Rish-a-	Cre'ti-ans
Che're-as	tha'im, 15	Cre'she-ans
Cher'eth-ims	Chu'si, 3	Cu'bit
Cher'eth-ites, 8	Cin'ner-eth, or	Cush
Che'rith, or	Cin'ner-oth	Cu'shan
Che'rish	Cir'a-ma	Cu'shan Rish-
Cher'ub, 6	Ci'sai, 5	tha'im, 15
*Cher'u-bim, [and	Cis'leu	Cu'shi, 3
Cherubin,] 6	Cith'e-rus	Cuth, or Cuth'ah
Ches'a-lon, 6	Cit'tims	Cu'the-ans
Che'sed	Clau'da	Cy'a-mon
Che'sil	Cle-a'sa	Cy-re'ne
Che'sud	Clem'ent	Cy-re'ni-us
Che-sul'loth		

* [The Hebrew plural of Cherub.]

DAB'A-RETH, 9
 Dab'ba-sheth
 Dab'e-rath
 Da'bri-a
 Da-co'bi, 3
 Dad-de'us
 Da'gon
 Dai'san, 5
 Dal-a-i'ah, 5
 Dal'i-lah
 Dal-ma-nu'tha
 Dal'phon
 Dam'a-ris
 Dam-a-scenes'
 Dan
 Dan'ites, 8
 Dan-ja'an
 Dan'i-el, 13
 Dan'nah
 Dan'o-brath
 Da'ra
 Dar'da
 Da'ri-an
 Dar'kon
 Da'than
 Dath'e-mah, or
 Dath'mah

Da'vid
 De'bir
 *Deb'o-rah
 De-cap'o-lis
 De'dan
 Ded'a-nim
 Ded'a-nims
 De-ha'vites, 8
 De'kar
 Del-a-i'ah, 5
 Del'i-lah
 De-mas
 Der'be
 Des'sau
 De-u'el, 17
 Deu-ter-on'o-my
 Dib'la-im, 16
 Dib'lath
 Di'bon
 Di'bon Gad
 Dib'ri, 3
 Dib'za-hab, or
 Diz'a-hab
 Di'drachm
 Di'dram
 Did'y-mus, 6
 Dik'lah, or Dil'dah

Dil'e-an
 Dim'nah
 Di'mon
 Di-mo'nah, 9
 Di'nah, 9
 Di'na-ites, 8
 Din'ha-bah, 9
 Di-ot're-phes
 Di'shan
 Di'shon
 Diz'a-hab
 Do'cus
 Dod'a-i, 5
 Dod'a-nim
 Dod'a-vah, 9
 Do'do
 Do'eg
 Doph'kah, 9
 Dor
 Do'ra
 Dor'cas
 Do-rym'e-nes
 Do-sith'e-us
 Do'tha-im, or
 Do'than, 16
 Du'mah, 9
 Du'ra

EB

EB

EB

E'A-NAS
 E'bal

E'bed
 E-bed'me-lech

Eb-en-e'zer
 E'ber

* *Deborah*.—The learned editor of Labbe tells us, that this word has the penultimate long, both in the Greek and Hebrew; and yet he observes, that our clergy, when reading the Holy Scriptures to the people in English, always pronounce it with the accent on the first syllable; "and why not," says he, "when they place the accent on the first syllable of *orator*, *auditor*, and *successor*?" "But," continues he, "I suppose they accent them otherwise, when they speak Latin." Who doubts it?

E-bi'a-saph
 E-bro'nah
 E-ca'nus
 E-bat'a-na
 E-cle-si-as'tes
 E-cle-si-as'ti-cus
 Ed
 E'dar
 E'den
 E'der
 E'des
 E'di-as
 Ed'na
 E'dom
 E'dom-ites, 8
 E'dre-i, 3
 Eg'lah
 Eg'la-im, 16
 Eg'lon
 E'gypt
 E'hi, 3
 E'hud
 E'ker
 Ek're-bel
 Ek'ron
 Ek'ron-ites, 8
 E'la
 E'l'a-dah
 E'lah
 E'lam
 E'lam-ites, 8
 E'l'a-sah, 9
 E'lath
 El-beth'el
 El'ci-a
El'she-a
 El'da-ah
 El'dad
 E'le-ad
 E-le-a'leh, 9
E-le-a'le.—Milton.

E-le'a-sah, 9
 E-le-a'zer
 E-le-a-zu'rus
 El-el-o'he Is'ra-el
 E-leu'the-rus
 El-eu-za'i, 3, 5
 El-ha'nan
 E'li, 3
 E-li'ab
 E-li'a-da
 E-li'a-dah
 E-li'a-dun
 E-li'ah, 9
 E-li'ah-ba, 9
 E-li'a-kim
 E-li'a-li, 3
 E-li'am
 E-li'as, 15
 E-li'a-saph
 E-li'a-shib
 E-li'a-sis
 E-li'a-tha, or
 E-li'a-thah
 E-li-a'zar
 E-li'dad
 E'li-el, 13
 E-li-e'na-i, 5
 E-li-e'zer
 E-li'ha-ba
 E-li-hoe'na-i, 5
 E-li-ho'reph
 E-li'hu
 E-li'as, 15
 E-li'jah, 9
 E-li-ka
 E'lim
 E-lim'e-lech, 6
 E-li-oe'na-i, 5
 E-li-o'nas
 E-li-phal
 E-liph'a-leh, 9

El'i-phaz
 E-liph'e-let
 E-lis'a-beth
 El-i-sae'us
 E-li'sha, 9
 E-li'shah
 E-lish'a-ma
 E-lish'a-mah
 E-lish'a-phat
 E-lish'e-ba
 El-i-shu'a, 13
 E-lis'i-mus
 E-li'u
 E-li'ud
 E-liz'a-phan
 El-i-se'us
 E-li'zur
 El'ka-nah
 El'ko-shite, 8
 El'la-sar
 El'mo-dam
 El'na-am
 El'na-than
 E'lon
 E'lon-ites, 8
 E'lon Beth'ha-nan
 E'loth
 El'pa-al
 El'pa-let
 El'pa'ran
 El'te-keh, 9
 El'te-keth
 El'te-kon
 El'to-lad
 E'lul
 E-lu'za-i, 5
 El-y-ma'is
 El'y-mas
 El'za-bad
 El'za-phan
 Em-al-cu'el, 17

E-man'u-el, 17
 E'mims
 *Em'ma-us
 Em'mer
 E'mor
 E'nam
 E'nan
 En'dor
 En-eg-la'im, 16
 En-e-mes'sar
 E-ne'ni-as
 En-gan'nim
 En'ge-di, 7
 En-had'dah, 9
 En-hak'ko-re
 En-ha'zor
 En-mish'pat
 E'noch, 6
E'nock
 E'non
 E'nos
 E'nosh
 En-rim'mon
 En-ro'gel, 13
 En'she-mesh
 En-lap'pu-ah, 9
 Ep'a-phras
 E-paph-ro-di'tus
 E-pen'e-tus
 E'phah
 E'phai, 5
 E'pher
 E'phes-dam'mim
 Eph'lal
 E'phod
 E'phor
 Eph'pha-tha
 Ephra-im, 16

Ephra-im-ites, 8
 Eph'ra-tah
 Eph'rath
 Eph'rath-ites, 8
 E'phron
 Er
 E'ran
 E'ran-ites, 8
 E-ras'tus
 E'rech, 6
 E'ri, 3
 E'sa
 E-sa'i-as, 5
 E'sar-had'don
 E'sau
 Es'dras
 Es-dre'lon, 13
 Es'e-bon
 E-se'bri-as
 E'sek
 Esh'ba-al
 Esh'ban
 Esh'col
 E'she-an
 E'shek
 Esh'ka-lon
 Esh'ta-ol
 Esh'tau-lites, 8
 Esh-tem'o-a
 Esh'te-moth
 Esh'ton
 Es'li, 3
 Es-ma-chi'ah, 15
 E-so'ra
 Es'ril
 Es'rom
 Es-senes', 8
 Est'ha-ol

Es'ther
Es'ter
 E'tam
 E'tham
 E'than
 Eth'a-nim
 Eth'ba-al
 E'ther
 Eth'ma
 Eth'nan
 Eth'ni, 3
 Eu-as'i-bus
 Eu-bu'lus
 Eve
 E'vi, 3
 E'vil mer-o'dach
 Eu'na-than
 Eu-ni'ce
 Eu-o'di-as
 Eu-pol'e-mus
 Eu-roc'ly-don
 Eu'ty-chus
 Ex'o-dus
 E'zar
 Ez'ba-i, 3, 5
 Ez'bon
 Ez-e-chi'as
 Ez-e-ki'as
 E-ze'ki-el, 13
 E'zel
 E'zem
 E'zer
 Ez-e-ri'as, 15
 E-zi'as, 15
 E-zi'on Ge'bar, or
 E'zi-on-ge'ber
 Ez'nite, 8
 Ez'ra

* *Emmaus*.—This word is very improperly pronounced in two syllables, as if divided into *Em'maus*.

Ez'ra-hite, 8
Ez'ri, 3

Ez'ri-el, 13
Ez'ril

Ez'ron, or Hez'ron
Ez'ron-ites, 8

GA

GE

GE

GA'AL
Ga'ash
Ga'ba
Gab'a-el, 13
Gab'a-tha
Gab'bai, 5
Gab'ba-tha
Ga'bri-as
Ga'bri-el, 13
Gad
Gad'a-ra
Gad-a-renes', 8
Gad'des
Gad'di-el, 13
Ga'di, 3
Gad'ites, 8
Ga'ham
Ga'har
Ga'i-us
Ga'yus
Gal'a-dad
Ga'lal
Gal'e-ed
Gal'ga-la
Gal'i-lee
Gal'lim
Gal'li-o
Gam'a-el, 13
Ga-ma'li-el, 13
Gam'ma-dims
Ga'mul
Gar
Ga'reb
Gar'i-zim
Gar'mites, 8

Gash'mu
Ga'tam
Gath
Gath He'pher
Gath Rim'mon
Gau'lan
Gau'lon
Ga'za
Gaz'a-bar
Ga-za'ra
Ga'zath-ites, 8
Ga'zer
Ga-ze'ra, 13
Ga'zez
Gaz'ites, 8
Gaz'zam
Ge'ba, 7
Ge'bal
Ge'bar
Ge'ber
Ge'bim
Ged-a-li'ah, 15
Ged'dur
Ge'der
Ge-de'rah, 14
Ged'e-rite, 8
Ge-de'roth, 13
Ged-e-roth-a'im,
16
Ge'dir
Ge'dor
Ge-ha'zi, 7, 13
Gel'i-loth
Ge-mal'li, 3
Gem-a-ri'ah, 15

Ge-ne'zar, 13
Ge-nes'a-reth, 7
Gen'e-sis
Jen'e-sis
Gen-ne'us
Gen-u'bath
Gen'tiles, 8
Jen'tiles
Ge'on
Ge'ra
Ge'rah, 9
Ge'rar
Ger'a-sa, 9
Ger'ga-shi, 3
Ger'ga-shites, 8
Ger-ge-senes', 8
Ger'i-zim, 7
Ger'rin-i-ans
Ger-ræ'ans
Ger'shom
Ger'shon
Ger'shon-ites, 8
Ger'shur
Ge'sem
Ge'shan
Ge'shem
Ge'shur
Gesh'u-ri, 3
Gesh'u-rites, 8
Ge'thur
Geth-o-li'as, 15
Geth-sem'a-ne
Ge-u'el, 17
Ge'zer
Ge'zer-ites, 8

Gī'ah
 Gib'bar
 Gib'be-thon
 Gib'e-a, 9
 Gib'e-ah, 9
 Gib'e-ath
 Gib'e-on
 Gib'e-on-ites, 8
 Gib'lites, 8
 Gid-dal'ti, 3
 Gid'del
 Gid'e-on, 7
 Gid-e-o'ni, 3
 Gi'dom
 Gi'er Ea'gle
Jy'er Eagle
 Gi'hon
 Gil'a-lai, 5
 Gil'bo-a
 Gil'e-ad
 Gile-ad-ite, 8
 Gil'gal, 7

Gil'oh, 9
 Gi'lo-nite, 8
 Gim'zo
 Gi'nath
 Gin'ne-*tho*
 Gin'ne-*thon*
 Gir'ga-shi, 3
 Gir'ga-shites, 8
 Gis'pa, 9
 Git'tah He'pher
 Git'ta-im, 15
 Git'tite
 Git'tites, 8
 Git'tith
 Gi'zo-nite, 8
 Glede
 Gnī'dus
Nī'dus
 Go'ath
 Gob
 Gog

Go'lan
 Gol'go-*tha*
 Go-li'ah, 9
 Go-li'ath
 Go'mer
 Go-mor'rah
 Go'pher-wood
 Gor'gi-as
Gor'je-as
 Gor'ty-na
 Go'shen
 Go-*thon*i-el, 13
 Go'zan
 Gra'ba
 Gre'ci-a, 9
Gre'she-a
 Gud'go-dah
 Gu'ni, 3
 Gu'nites, 8
 Gur
 Gur-ba'al

HA

HA

HA

HA-A-HASH'TA-BI
 Ha-ba'rah, 5
 Ha'b'a-kuk
 Ha-b-a-zi-nī'ah, 15
 Ha-ber'ge-on
 Ha'bor
 Hach-a-li'ah, 15
 Hach'i-lah
 Hach'mo-ni, 3
 Hach'mo-nite, 8
 Ha'da
 Ha'dad
 Had-ad-e'zer
 Ha'dad Rim'mon
 Ha'dar

Had'a-shah
 Ha-das'sa, 9
 Ha-das'sah
 Ha-dat'tah, 9
 Ha'did
 Had'la-i, 5
 Ha-do'ram
 Ha'drach, 6
 Ha'gab
 Hag'a-bah, 9
 Hag'a-i, 5
 Ha'gar
 Ha-gar-enes', 8
 Ha'gar-ites, 8
 Hag'ga-ri, 3

Hag'ge-ri, 3
 Hag'gi, 3
 Hag-gi'ah, 15
 Hag'gites, 8
 Hag'gith
 Ha'i, 5
 Hak'ka-tar
 Hak'koz
 Ha-ku'pha, 13
 Ha'lah, 9
 Ha'lac
 Hal'lul
 Ha'li, 3
 Hal-le-lu'jah
Hal-le-lu'yah

Hal-lo'esh	Har-bo'na	Ha'voth Ja'ir
Ham	Har-bo'nah	Hau'ran
Ha'man	Ha'reph	Haz'a-el, 13
Ha'math, or	Ha'reth	Ha-zai'ah, 5
He'math	Har'has	Ha'zar Ad'dar
Ha'math-ite, 8	Har'ha-ta, 9	Ha'zar E'nan
Ha'math Zo'bah	Har'hur	Ha'zar Gad'dah
Ham'math	Ha'rim	Ha'zar Hat'ti-con
Ham-med'a-tha	Ha'riph	Ha'zar Ma'veth
Ham'e-lech, 6	Har'ne-pher	Ha-za'roth
Ham'i-tal	Ha'rod	Ha'zar Shu'el
Ham-mol'e-keth	Ha'rod-rite, 8	Ha'zar Su'sah
Ham'mon	Har'o-eh, 9	Ha'zar Su'sim
Ham'o-nah	Ha'ro-ite, 8	Ha'zel El-po'ni, 3
Ha'mon Gog	Har'o-sheth	Ha-ze'rim
Ha'mor	Har'sha, 9	Ha-ze'roth
Ha'moth	Ha'rum	Ha'zer Shu'sim
Ha'moth Dor	Ha-ru'maph	Has'e-zon Ta'mar
Ha-mu'el, 17	Ha-ru'phite, 8	Ha'zi-el, 13
Ha'mul	Ha'ruz	Ha'zo
Ha'mul-ites, 8	Has-a-di'ah, 15	Ha'zor
Ha-mu'tal	Has-e-nu'ah, 13	Haz'u-bah, 9
Ha-nam'e-el, 13	Hash-a-bi'ah, 15	He'ber
Ha'nan	Hash-ab'nah, 9	He'ber-ites, 8
Ha-nan'e-el, 13	Hash-ab-ni'ah, 15	He'brews
Han'a-ni, 3	Hash-bad'a-na, 9	He'bron
Han-a-ni'ah, 15]	Ha'shem	He'bron-ites, 8
Ha'nes	Hash-mo'nah, 9	Heg'a-i, 5
Han'i-el, 13	Ha'shum	He'ge, 7
Han'nah, 9	Ha-shu'pha, 9	He'lah, 9
Han'na-thon	Has'rah	He'lam
Han'ni-el, 18	Has-se-na'ah, 9	Hel'bah, 9
Ha'noch	Ha-su'pha, 9	Hel'bon
Ha'noch-ites, 8	Ha'tach, 6	Hel-chi'ah, 15
Ha'nun	Ha'tack	Hel'da-i, 5
Haph-a-ra'im, 15	Ha'thath	He'leb
Ha'ra	Hat'i-ta	He'led
Har'a-dah, 9	Hat'til	He'lek
Har-a-i'ah, 15	Hat-ti'pha	He'lek-ites, 8
Ha'ran	Hat'tush	He'lem
Ha'ra-rite, 8	Havi'-lah, 9	He'leph

He'lez'
 He'li, 3
 Hel'ka-i, 5
 Hel'kath
 Hel'kath Haz'zu-
 rim
 Hel-ki'as, 15
 He'lon
 He'man
 He'math, or
 Ha'math
 Hem'dan
 Hen
 He'na, 9
 Hen'a-dad
 He'noch, 6
 He'pher
 He'pher-ites, 8
 Heph'zi-bah, 9
 He'ram
 He'res
 He'resh
 Her'mas
 Her-mog'e-ne
 Her'mon
 Her'mon-ites, 8
 Her'od
 He-ro'di-ans
 He-ro'di-as
 He-ro'di-an
 He'seb
 He'sed
 Hesh'bon
 Hesh'mon
 Heth
 Heth'lon
 Hez'e-ki, 3
 Hez-e-ki'ah, 15
 He'zer, or He'zir
 He-zi'a
 He'zi-on

Hez'ra-i, 15
 Hez'ro
 Hez'ron
 Hez'ron-ites, 8
 Hid'da-i, 5
 Hid'de-kel
 Hi'el
 Hi-er'e-el, 13
 Hi-er'e-moth
 Hi-er-i-e'lus
 Hi-er'mas
 Hi-er-on'y-mus
 Hig-gai'on, 5
 Hi'len
 Hil-ki'ah, 15
 Hil'lel
 Hin
 Hin'nom
 Hi'rah
 Hi'ram
 Hir-ca'nus
 His-ki'jah, 15
 Hit'tites, 8
 Hi'vites, 8
 Ho'ba, or Ho'bah
 Ho'bab
 Hod
 Hod-a-i'ah, 15
 Hod-a-vi'ah, 15
 Ho'dish
 Ho-de'va, 9
 Ho-de'vah, 9
 Ho-di'ah, 15
 Ho-di'jah, 15
 Hog'lah
 Ho'ham
 Ho'len
 Hol-o-fer'nes
 Ho'lon
 Ho'man, or
 He'man

Ho'mer
 Hoph'ni, 3
 Hoph'rah
 Hor
 Ho'ram
 Ho'reb
 Ho'rem
 Hor-a-gid'dad
 Ho'ri, 3
 Ho'rims
 Ho'rites, 8
 Hor'mah
 Hor-o-na'im, 15
 Hor'o-nites, 8
 Ho'sa, or Has'ah
 Ho-san'na
 Ho-se'a, 9
Ho-se'a
 Hosh-a-i'ah, 15
 Hosh'a-ma
 Ho-she'a, 9
 Ho'tham
 Ho'than
 Ho'thir
 Huk'kock
 Hul
 Hul'dah, 9
 Hum'tah
 Hu'pham
 Hu'pham-ites, 8
 Hu'pah
 Hup'pim
 Hur
 Hu'rai, 5
 Hu'ram
 Hu'ri, 3
 Hu'shah, 9
 Hu'shai, 5
 Hu'sham
 Hu'shath-ite, 8
 Hu'shim

Hu'shub
Hu'shu-bah, 9
Huz

Hu'zoth
Huz'zab
Hy-das'pes

Hy-e'na, 9
Hy-men-e'us

JA

JA

JA

JA'A-KAN .
Ja-ak'o-bah, 9
Ja-a'la
Ja-a'lah, 9
Ja-a'lam
Ja'a-nai, 5
Ja-ar-e-or'a-gim
Ja-as-a-ni'a
Ja'a-sau
Ja-a'si-el, 13
Ja-a'zah, 9
Ja-az-a-ni'ah, 15
Ja-a'zar
Ja-a-zi'ah, 15
Ja-a'zi-el, 13
Ja'bal
Jab'bok
Ja'besh
Ja'bez
Ja'bin
Jab'ne-el, 13
Jab'neh, 9
Ja'chan
Ja'chin
Ja'chin-ites, 8
Ja'cob
Ja-cu'bus, 13
Ja'da
Jad-du'a, 9
Ja'don
Ja'el
Ja'gur
Jah
Ja-ha'le-el, 13

Ja-hal'e-lel, 13
Ja'hath
Ja'haz
Ja-ha'za
Ja-ha'zah, 9
Ja-ha-zi'ah, 15
Ja-ha'zi-el, 13
Jah'da-i, 5
Jah'di-el, 13
Jah'do
Jah'le-el
Jah'le-el-ites, 8
Jah'ma-i, 5
Jah'zah, 9
Jah'ze-el, 13
Jah'zi-el, 13
Jah'ze-el-ites, 8
Jah'ze-rah, 9
Ja'ir
Ja'ir-ites, 8
Ja'i-rus, *Ja'e-rus*
Ja'kan
Ja'keh, 9
Ja'kim
Jak'kim
Ja'lon
Jam'bres
Jam'bri, 3
James
Ja'min
Ja'min-ites, 8
Jam'lech, 6
Jam'na-an
Jam'ni-a, 9

Jam'nites, 8
Jan'na, 9
Jan'nes
Ja-no'ah, 9
Ja-no'hah, 9
Ja'num
Ja'phet
Ja'pheth
Ja-phi'ah, 15
Japh'let
Japh'le-ti, 3
Ja'pho
Jar
Ja'rah, 9
Ja'reb
Ja'red
Jar-e-si'ah, 15
Jar'ha, 9
Ja'rib
Jar'muth
Ja-ro'ah, 9
Jas'a-el, 13
Ja'shem
Ja'shen
Ja'sher
Ja sho'be-am
Jash'ub
Jash'u-bi Le'hem
Jash'ub-ites, 8
Ja'si-el, 13
Ja-su'bus
Ja'tal
Jath'ni-el, 13
Jat'tir

Ja'van
 Ja'zar
 Ja'zer
 Ja'zi-el, 13
 Ja'ziz
 Ib'har
 Ib'le-am
 Ib-ne'ah, 9
 Ib-ni'jah, 9
 Ib'ri, 3
 Ib'zan
 Ich'a-bod
 I-co'ni-um
 Id'a-lan, 9
 Id'bash
 Id'do
 Id'u-el, 13
 Id-u-mæ'a, 9
 Id-u-mæ'ans
 Je'a-rim
 Je-at'e-rai, 5
 Je-ber-e-chi'ah, 15
 Je'bus
 Je-bu'si, 3
 Jeb'u-sites, 8
 Jec-a-mi'ah, 15
 Jec-o-li'ah, 15
 Jec-o-ni'ah, 15
 Je-dai'a, 5, 9
 Je-dai'ah, 5
 Jed-de'us
 Jed'du
 Je-dei'ah, 9
 Je-di'a-el, 13
 Jed'i-ah
 Jed-e-di'ah, 15
 Je'di-el, 13
 Jed'-u-thun
 Je-e'li, 3
 Je-e'zer
 Je-e'zer-ites, 8

Je'garSa-ha-du'tha
 Je-ha'le-el, 13
 Je-hal'e-el, 13
 Je-ha'zi-lel, 13
 Jeh-dei'ah, 9
 Je-hei'el, 9
 Je-hez'e-kei
 Je-hi'ah, 9
 Je-hi'el
 Je-hi'e-li, 3
 Je-hish'a-i, 5
 Je-his-ki'ah, 15
 Je-ho'a-dah
 Je-ho-ad'dan
 Je-ho'a-haz
 Je-ho'ask
 Je-ho'ha-dah, 9
 Je-ho'ha-nan
 Je-hoi'a-chin, 6
 Je-hoi'a-da
 Je-hoi'a-kim
 Je-hoi'a-rib
 Je-hon'a-dab
 Je-hon a-than
 Je-ho'ram
 Je-ho-shab'e-ath
 Je-hosh'a-phat, 12
 Je-hosh'e-ba
 Je-hosh'u-a
 JE-HO'VAH
 Je-ho'vah Ji'reth
 Je-ho'vah Nis'si
 Je-ho'vah Sha'lom
 Je-ho'vah Sham'
 mah
 Je-ho'vah Tsid'ke-
 nu
 Je-hou'a-bad
 Je'hu
 Je-hub'bah
 Je'hu-eal

Je'hud
 Je-hur'di, 3, 13
 Je-hu-di'jah, 15
 Je'hush
 Je-i'el
 Je-kab'ze-el, 13
 Jek-a-me'am
 Jek-a-mi'ah, 15
 Je-ku'thi-el, 13
 Jem'i-mah
 Jem-u'el, 17
 Jeph'tah
 Je-phun'rah
 Je'rah
 Je-rahm'e-el, 13
 Je-rahm'e-el-ites
 Jer'e-chus, 6
 Je'red
 Jer'e-mai, 5
 Jer-e-mi'ah, 15
 Jer'e-moth
 Jer'e-mouth
 Je-ri'ah, 15
 Jer'i-bai, 5
 Jer'i-cho, 6
 Je'ri-el, 13
 Je-ri'jah, 15
 Jer'i-moth
 Je'ri-oth
 Je'r'o-don
 Je'r'o-ham
 Je-r-o-bo'am
 Je-rub'ba-al
 Je-rub'e-sheth
 Je'r-u-el, 17
 Je-ru'sa-lem
 Je-ru'sha, 13
 Je-sai'ah, 5
 Jesh-a-i'ah, 5
 Jesh'a-nah
 Jesh-ar'e-lah

Jesh-eb'e-ab
 Jesh-eb'e-ah, 9
 Je'sher
 Jesh'i-mon
 Je-shish'a-i, 5
 Jesh-o-ha-i'ah, 15
 Jesh'u-a, 13
 Jesh'u-run
 Je-si'ah, 15
 Je-sim'i-el
 Jes'se
 Jes'u-a, 13
 Jes'u-i, 3
 JE'sus
 Je'ther
 Je'theth
 Jeth'lah
 Je'thro
 Je'tur
 Je'u-el, 13
 Je'ush
 Je'uz
 Jew'rie
 Jez-a-ni'ah, 15
 Jez'a-bel
 Je-ze'lus
 Je'zer
 Je'zer-ites, 8
 Je-zi'ah, 15
 Je'zi-el, 11
 Jez-li'ah, 15
 Jez'o-ar
 Jez-ra-hi'ah, 15
 Jez're-el, 13
 Jez're-el-ite, 8
 Jez're-el-i-tess
 I'gal
 Ig-da-li'ah, 15
 Ig-e-ab'a-rim, 7
 Ig'e-al, 7
 Jib'sam

Jid'laph
 Jim
 Jim'la, or Im'la
 Jim'na, or Jim'nah
 Jim'nites, 8
 I'jon
 Jiph'tah
 Jiph'thah-el
 Ik'kesh
 I'lai, 5
 Im
 Im'lah, 9
 Im'mah, 9
 Im-man'u-el, 17
 Im'mer
 Im'na, or Im'nah
 Im'rah
 Im'ri, 3
 Jo'ab
 Jo'a-chaz
 Jo-a-da'nus
 Jo'ah
 Jo'a-haz
 Jo'a-kim
 Jo-an'na
 Jo-an'nan
 Jo'ash
 Jo'a-tham
 Jo-a-zab'dus
 Job
Jobe
 Jo'bab, 6
 Joch'e-bed, 6
 Jo'da, 9
 Jo'ed
 Jo'el
 Jo-e'lah, 9
 Jo-e'zer
 Jog'be-ah
 Jog'li
 Jo'ha, 9

Jo-ha'nan
 John
Jon
 Joi'a-da, 9
 Joi'a-kim
 Joi'a-rib
 Jok'de-am
 Jo'kim
 Jok'me-an
 Jok'ne-am
 Jok'shan
 Jok'tan
 Jok'the-el, 13
 Jo'na, 9
 Jon'a-dab
 Jo'nah, 9
 Jo'nan
 Jo'nas
 Jon'a-than
 Jo'nath E'lim
 Re-cho'chim, 6
 Jop'pa
 Jo'ra
 Jo'ra-i, 5
 Jo'ram
 Jor'dan
 Jor'i-bas
 Jo'rim
 Jor'ko-am
 Jos'a-bad
 Jos'a-phat
 Jos-a-phi'as, 15
 Jo'se
 Jos'e-dech, 6
 Jo'se-el, 13
 Jo'seph
 Jo'ses
 Josh'a-bad
 Jo'shah, 9
 Josh'a-phat
 Josh-a-vi'ah, 15

Josh-bek'a-sha
 Josh'u-a, 9
 Jo-si'ah, 15
 Jo-si'as
 Jos-i-bi'ah, 15
 Jos-i-phi'ah
 Jo-si'phus, 12
 I-o'ta, 9
 Jot'bah, 9
 Jot'bath
 Jot'ba-tha
 Jo'tham
 Joz'a-bad
 Joz'a-char, 6
 Joz'a-dak
 Iph-e-dei'ah, 15
 Ir
 I'ra
 I'rad
 I'ram
 I'ri, 3
 I-ri'jah, 15
 Ir'na-hash
 I'ron
 Ir'pe-el, 13

Ir-she'mish
 I'ru
 I'sa-ac
I'zak
 I-sai'ah, 5
 Is'cah
 Is-car'i-ot
 Is'da-el, 13
 Ish'bah, 9
 Ish'bak
 Ish'bi Be'nob
 Ish'bo-sheth
 I'shi, 3
 I-shi'ah, 15
 I-shi'jah, 15
 Ish'ma, 9
 Ish'ma-el, 13
 Ish'ma-el-ites, 8
 Ish-ma-i'ah, 15
 Ish'me-rai, 5
 I'shod
 Ish'pan
 Ish'tob
 Ish'u-a, 9
 Ish'u-ai, 5

Is-ma-chi'ah, 15
 Is-ma-i'ah, 15
 Is'pah
 *Is'ra-el
 Is'ra-el-ites, 8
 Is'sa-char
 Is-tal-cu'rus, 13
 Is'u-i, 3, 13
 Is'u-ites, 8
 Ith'a-i, or It'a-i, 5
 It'a-ly
 Ith'a-mar
 Ith'i-el, 13
 Ith'mah, 9
 Ith'nan
 Ith'ra, 9
 Ith'ran
 Ith're-am
 Ith'rites, 8
 It'tah Ka'zin
 It'ta-i, 5
 It-u-re'a, 13
 I'vah
 Ju'bal
 Ju'cal

* *Israel*.—This word is colloquially pronounced in two syllables, and not unfrequently heard in the same manner from the pulpit. The tendency of two vowels to unite, where there is no accent to keep them distinct, is the cause of this corruption, as in *Canaan*, *Isaac*, &c.; but as there is a great difficulty in keeping separate two unaccented vowels of the same kind, so the latter corruption is more excusable than the former; and therefore, in my opinion, this word ought always in public pronunciation, especially in reading the Scripture, to be heard in three syllables. Milton introduces this word four times in his *Paradise Lost*, and constantly makes it two syllables only. But those who understand English Prosody know that we have a great number of words which have two distinct impulses, that go for no more than a single syllable in verse, such as *heaven*, *given*, &c.: *higher* and *dye* are always considered as dissyllables; and *hire* and *dire*, which have exactly the same quantity to the ear, but as monosyllables. *Israel*, therefore, ought always, in deliberate and solemn speaking, to be heard in three syllables. The same may be observed of *Raphael* and *Michael*.

u'dah	Ju'ni-a	Iz-ra-hi'ah, 15
u'das	Ju-shab'he-sed	Iz'ra-hite
ude	Jus'tus	Iz-ra-i'ah, or
u-dæ'a	Jut-tah, 9	Is-ra-i'ah, 9
u'dith	Iz'e-har, 13	Iz're-el, 13
u'el	Iz'har	Iz'ri, 3
u'li-a	Iz'har-ite, 8	Iz'rites, 8

KAB	Ke'nan	Kir'jath Ba'al
Kab'ze-el, 13	Ke'nath	Kir'jath Hu'zoth
Ka'des	Ke'naz	Kir'jath Je'a-rim
Ka'desh, or Ca'- desh	Ken'ites, 8	Kir'jath San'nah
Ka'desh Bar'ne-a	Ken'niz-zites	Kir'jath Se'pher
Kad'mi-el, 13	Ker-en-hap'puch	Kir'i-oth, 4
Kad'mon-ites, 8	<i>Ker-en-hap'puk</i>	Kish
Kal'la-i, 5	Ke'ri-oth	Kish'i, 3
Ka'nah, 9	Ke'ros	Kish'i-on, 4
Ka-re'ah, 9	Ke-tu'ra	Ki'shon, or Ki'son
Kar'ka-a, 9	Ke-tu'rah, 9	Kith'lish
Kar'kor	Ke-zi'a, 1, 9	Kit'ron
Kar'na-im, 16	Ke'ziz	Kit'tim
Kar'tan	Kib'roth Hat-ta'a- vah	Ko'a, 9
Kar'tah, 9	Kib'za-im, 16	Ko'hath
Ke'dar	Kid'ron	Ko'hath-ites
Ked'e-mah, 9	Ki'nah, 9	Kol-a-i'ah, 15
Ked'e-moth	Kir	Ko'rah, 14
Ke'desh	Kir-har'a-seth	Ko'rah-ites, 8
Ke-hel'a-thah, 9	Kir'he-resh	Ko'rath-ites
Kei'lah, 9	Kir'i-eth or	Kor'hite
Ke-lai'ah, 5	Kir'jath	Kor'hites
Kel'i-ta	Kir'jath Ar'ba	Kor'ites, 8
Kel'kath-ha-zu'rim	Kir'jath A'im	Ko're
Kem'u-el, 13, 17	Kir'jath A'rim	Koz
Ke'nah, 9	Kir'jath A'ri-us	Kush-ai'ah, 5

230 LE

LA'A-DAH, 9
 La'a-dan
 La'ban
 Lab'a-na, 9
 La'chish
 La-cu'nus, 13
 La'dan
 La'el
 La'had
 La-hai'roi
 Lah'man
 Lah'mas
 Lah'mi, 3
 La'ish
 La'kum
 La'mech, 6
 Lap'i-doth
 La-se'a, 9
 La'sha
 La-sha'ron
 Las'the-nes
 Laz'a-rus
 Le'ah, 9
 Leb'a-nah, 9
 Leb'a-non
 Leb'a-oth

LO

Leb-be'us, 13
 Le-bo'nah, 9
 Le'chah
 Le'ha-bim
 Le'hi
 Lem'u-el, 17
 Le'shem
 Let'tus
 Le-tu'shim
 Le'vi, 3
 Le-vi'a-than
 Le'vis
 Le'vites, 8
 Le-vit'i-cus
 Le-um'mim
 Lib'a-nus
 Lib'nah, 9
 Lib'ni, 3
 Lib'nites, 8
 Lib'y-a, 9
 Lig-nal'oes
 Li'gure, 1
 Lik'hi, 3
 Lo-am'mi, 3
 Lod
 Lod'e-bar

LY

Log
 Lo'is
 Lo Ru'ha-mah
 Lot
 Lo'tan
 Loth-a-su'bus, 13
 Lo'zon
 Lu'bim
 Lu'bims
 Lu'cas
 Lu'ci-fer
 Lu'ci-us
 Lud
 Lu'dim
 Lu'hith
 Luke
 Luz
 Lyc-a-o'ni-a
 Lyc'ca
 Lyd'da
 Lyd'i-a
 Ly-sa'ni-as
 Lys'i-a, 9
 Lix'h'e-a
 Lys'i-as
 Lys'tra

MA

MA'A-CAH, 9
 Ma'a-chah, 6
 Ma-ach'a-thi, 3
 Ma-ach'a-thites, 8
 Ma-ad'ai, 5
 Ma-a-di'ah, 15
 Ma-a'i, 5
 Ma-al'eh A-crab'
 bim
 Ma'a-nai, 5
 Ma'a-rath

MA

Ma-a-sei'ah, 9
 Ma-a-si'ah, 15
 Ma'ath
 Ma'az
 Ma-a-zi'ah, 15
 Mab'da-i, 5
 Mac'a-lon
 Mac'ca-bees
 Mac-ca-bæ'us
 Mach'be-nah
 Mach'be-nai, 5

MA

Mach-he'loth
 Ma'chi, 3, 6
 Ma'chir
 Ma'chir-ites, 8
 Mach'mas
 Mach-na-de'bai, 5
 Mach-pe'lah, 6
 Ma'cron
 Mad'a-i, 5
 Ma-di'a-bun
 Ma-di'ah, 15

Ma'di-an
 Mad-man'nah
 Ma'don
 Ma-e'hus, 13
 Mag'bish
 Mag'da-la, 9
 Mag'da-len
 Mag-da-le'ne
 Mag'di-el, 13
 Ma'gog
 Ma'gar Mis'sa-bil
 Mag'pi-ash, 4
 Ma'ha-lah, 9
 Ma'ha-lath
 Le-an'noth
 Ma'ha-lath
 Mas'chil, 6
 Ma-ha'le-el, 13
 Ma'ha-li, 3
 Ma-ha-na'im, 16
 Ma'ha-neh Dan
 Ma-ha-nem
 Ma-har'a-i, 5
 Ma'nath
 Ma'ha-vites, 8
 Ma'haz
 Ma-ha'zi-oth
 Ma'her-sha'al-
 hash'baz
 Mah'lah
 Mah'li, 3
 Mah'lites, 8
 Mah'lon
 Mai-an'e-as
 Ma'kas
 Ma'ked
 Mak-e'loth
 Mak-ke'dah, 13
 Mak'tesh
 Mal'a-chi, 3, 6
 Mal'cham

Mal-chi'ah, 15
 Mal'chi-el, 13
 Mal'chi-el-ites, 8
 Mal-chi'jah
 Mal-chi'ram
 Mal-chi-shu'ah, 12
 Mal'chom
 Mal'chus, 6
 Mal'las
 Mal'lo-thi, 3
 Mal'luch, 6
 Ma-mai'as, 5
 Mam'mon
 Mam-ni-ta-nai'
 mus
 Mam're
 Ma-mu'cus
 Man'a-en
 Man'a-hath
 Man'a-hem
 Ma-na'heth-ites, 8
 Man-as-se'as, 12
 Ma-nas'seh, 9
 Ma-nas'sites, 8
 Ma'neh, 9
 Man-ha-na'im, 16
 Ma'ni, 3
 Man'na
 Ma-no'ah
 Ma'och, 9
 Ma'on
 Ma'on-ites, 8
 Ma'ra, 9
 Ma'rah, 9
 Mar'a-lah
 Mar-a-nath'a
 Mar-do-che'us, 6
 Ma-re'shah
 Mark
 Mar-i-sa, 9
 Mar'moth

Ma'roth
 Mar're-kah, 9
 Mar'se-na, 9
 Mar'te-na
 Mar'tha
 Ma'ry
 Mas'chil, 6
 Mas'e-loth
 Mash
 Ma'shal
 Mas'man
 Mas'moth
 Mas're-kah, 9
 Ma'sa, 9
 Mas'sah, 9
 Mas-si'as, 15
 Ma'tred
 Ma'tri, 3
 Mat'tan
 Mat'tan-ah
 Mat-tan-i'ah
 Mat'ta-tha
 Mat-ta-thi'as
 Mat-te-na'i, 5
 Mat'than
 Mat'that
 Mat-the'las
 Mat'thew
 Mat-thi'as, 15
 Mat-ti-thi'ah, 15
 Maz-i-ti'as, 15
 Maz-za'roth
 Me'ah
 Me-a'ni, 3
 Me-a'rah
 Me-bu'nai, 5
 Mech'e-rath, 13
 Mech'e-rath-ite, 8
 Me'dad
 Med'a lah, 9
 Me'dan

Med'e-ba, 9
 Medes
 Me'di-a
 Me'di-an
 Me-e'da
 Me-gid'do, 7
 Me-gid'don, 7
 Me-ha'li, 3
 Me-het'a-bel
 Me-hi'da
 Me'hir
 Me-hol'ath-ite, 8
 Me-hu'ja-el, 13
 Me-hu'man, 5
 Me-hu'nim
 Me-hu'nims
 Me-jar'kon
 Mek'o-nah, 9
 Mel-a-ti'ah, 15
 Mel'chi, 3, 6
 Mel-chi'ah, 6, 9
 Mel-chi'as, 15
 Mel'chi-el, 13
 Mel-chis'e-dek
 Mel-chi-shu'a, 13
 Me-le'a
 Me'lech, 6
 Mel'li-cu
 Mel'i-ta
 Mel'zar
 Mem'phis
 Me-mu'can, 13
 Men'a-hem
 Me'nan
 Me'ne
 Me'nith
 Men'o-thai, 5
 Me-on'e-nem
 Meph'a-ath
 Me-phib'o-sheth
 Me'rab

Mer-a-i'ah, 15
 Me-rai'oth, 5
 Me'ran
 Mer'a-ri, 3
 Mer'a-rites, 8
 Mer-a-tha'im, 16
 Me'red
 Mer'e-moth
 Me'res
 Mer'i-bah, 9
 Mer'i-bah Ka'desh
 Me-rib'ba-al
 Mer'i-moth, 4
 Me-ro'dach
 Bal'a-dan, 11
 Me'rom
 Me-ron'o-thite, 8
 Me'roz
 Me'ruth
 Me'sech, 6
Me'sek
 Me'sha
 Me'shach, 6
 Me'shech, 6
Me'shek
 Mesh-el-e-mi'ah
 Mesh-ez'a-bel
 Mesh-ez'a-beel
 Mesh-il-la'mith
 Mesh-il'le-moth
 Me-sho'bah, 9
 Me-shul'lam
 Me-shul'le-mith
 Mes'o-bah, 13
 Mes'o-ba-ite, 8
 Mes-o-po-ta'mi-a
 Mes-si'ah, 15
 Mes-si'as, 15
 Me-te'rus, 13
 Me'theg Am'mah
 Meth're-dath

Me-thu'sa-el
 Me-thu'se-lah, 9
 Me-thu'se-la
 Me-u'nim, 13
 Mez'a-bah
 Mi'a-min
 Mib'har
 Mib'sam
 Mib'zar
 Mi'cah, 9
 Mi-cai'ah, 5
 Mi'cha, 9
 Mi'cha-el, 15
 Mi'chah, 9
 Mi-chai'ah
 Mi'chel
 Mich'mas, 6
Mik'mas
 Mich'mash
 Mich'me-thah, 9
 Mich'ri, 3
 Mich'tam
 Mid'din
 Mid'i-an
 Mid'i-an-ites, 8
 Mig'da-lel
 Mig'dal Gad
 Mig'dol
 Mig'ron
 Mij'a-min
 Mik'loth
 Mik-nei'ah, 9
 Mil-a-la'i, 5
 Mil'cah, 9
 Mil'chah, 9
 Mil'cha, 9
 Mil'com
 Mil'lo
 Mi'na, 9
 Mi-ni'a-min
 Min'ni, 3

Min'nith
 Miph'kad
 Mir'i-am
 Mir'ma, 9
 Mis'gab
 Mish'a-el, 13, 15
 Mi'shal, 3
 Mi'sham
 Mi'she-al
 Mish'ma, 9
 Mish-man'na
 Mish'ra-ites, 8
 Mis'par
 Mis'pe-reth
 Mis'pha, 9
 Mis'phah, 9
 Mis'ra-im, 16
 Mis're-photh-ma'
 im, 16
 Mith'cah, 9
 Mith'nite, 8
 Mith'ri-dath
 Mi'zar

Miz'pah, 9
 Miz'peh, 9
 Miz'ra-im, 16
 Miz'zah, 9
 Mna'son
Na'son
 Mo'ab
 Mo'ab-ites, 8
 Mo-a-di'ah, 15
 Mock'mur
 Mock'ram
 Mo'din
 Mo'eth
 Mol'a-dah, 9
 Mo'lech, 6
Mo'lek
 Mo'li, 3
 Mo'lid
 Mo'loch, 6
Mo'lok
 Mom'dis
 Mo-o-si'as, 13

Mo'rash-ite, 8
 Mo'ras-thite
 Mor'de-cai, 5, 13
 Mo'reh, 9
 Mor'esh-eth Gath
 Mo-ri'ah, 15
 Mo-se'ra, 9
 Mo-se'rah, 9
 Mo-so'roth
 Mo'ses
Mo'ses
 Mo-sol'lam
 Mo-sul'la-mon
 Mo'za, 9
 Mo'zah
 Mup'pim
 Mu'shi, 3
 Mu'shites, 9
 Muth'lab-ben
 Myn'dus
 My'ra, 9
 Myt-e-le'ne

NA

NA

NA

NA'AM
 Na'a-mah, 9
 Na'a-man, 15
 Na'a-ma-thite, 8
 Na'a-mites, 8
 Na'a-rah, 9
 Na'a-rai, 5
 Na'a-ran
 Na'a-rath
 Na-ash'on
 Na'a-thus
 Na'bal
 Nab-a-ri'as
 Na-ba-the'ans

Na'bath-ites, 8
 Na'both
 Na'chon, 6
 Na'chor, 6
 Na'dab
 Na-dab'a-the
 Nag'ge, 7
 Na-ha'li-el, 13
 Na-hal'lal
 Na'ha-lol
 Na'ham
 Na-ham'a-ni, 3
 Na-har'a-i, 5
 Na'hash

Na'hath
 Nah'bi, 3
 Na'ha-bi, 3
 Na'hor
 Nah'shon
 Na'hum
 Na'i-dus, 5
 Na'im
 Na'in
 Nai'oth, 5
 Na-ne'a, 9
 Na'o-mi, 3
 Na'pish
 Naph'i-si, 3

Naph'tha-li, 3
 Naph'thar
 Naph'tu-him, 11
 Nas'bas
 Na'shon
 Na'sith
 Na'sor
 Na'than
 Na'than'a-el, 13
 Nath-a-ni'as, 15
 Na'than Me'lech, 6
 Na've
 Na'um
 Naz-a-rene'
 Naz-a-renes', 8
 Naz'a-reth
 Naz'a-rite, 8
 Ne'ah
 Ne-a-ri'ah, 15
 Neb'a-i, 5
 Ne-bai'oth, 5
 Ne-ba'joth
 Ne-bal'lat
 Ne'bat
 Ne'bo
 Neb-u-chad-nez'
 zar
 Neb-u-chod-on'o-
 sor
 Neb-u-chad-rez'
 zar
 Neb-u-chas'ban
 Neb-u-zar'a-dan
 Ne'chi-loth
 Ne'cho, 6
 Ne-co'dan

Ned-a-bi'ah, 15
 Ne-e-mi'as
 Neg'i-noth, 7
 Ne-hel'a-mite
 Ne-he-mi'ah, 9, 15
 Ne-he-mi'as
 Ne'hum
 Ne-hush'ta, 9
 Ne-hush'tah
 Ne-hush'tan
 Ne'i-el, 13
 Ne'keb
 Ne-ko'da
 Nem-u'el, 13, 17
 Nem-u'el-itea, 8
 Ne'pheg
 Ne'phi, 3
 Ne'phis
 Ne'phish
 Ne-phish'e-sim
 Neph'tha-li, 3
 Nep'tho-ah
 Nepth'tu-im
 Ne-phu'sim, 13
 Ner
 Ne're-us
 Ner'gal
 Ner'gal Sha-re'zer
 Ne'ri, 3
 Ne-ri'ah, 15
 Ne-than'e-el, 13
 Neth-a-ni'ah
 Neth'i-nims
 Ne-to'phah, 9
 Ne-toph'a-thi, 3
 Ne-toph'a-thites

Ne-zi'ah, 15
 Ne'zib
 Nib'bas
 Nib'shan
 Nic-o-de'mus
 Nic-o-la'i-tanes
 Nic'o-las
 Nim'rah
 Nim'rim
 Nim'rod
 Nim'shi, 3
 Nin'e-ve
 Nin'e-veh, 9
 Nin'e-vites, 8
 Ni'san
 Nis'roch, 6
Nis'rok
 No-a-di'ah, 15
 No'ah or No'e
 Nob
 No'bah, 9
 Nod
 No'dab
 No'e-ba, 9
 No'ga, or No'gah
 No'hah, 9
 Nom
 Nom'a-des
 Non
 Noph
Noff
 No'phah, 9
 No-me'ni-us
 Nun, the father of
 Joshua
 Nym'phas

OB-A-DI'AH, 15
 O'bal

O'bed
 O'bed E'dom

O'beth
 O'bil

O'both
 O'chi-el, 13
 Oc-i-de'lus, 7
Os-i-de'lus
 Oc'i-na, 7
Os'i-na
 Oc'ran
 O'ded
 O-dol'lam
 Od-on-ar'kes
 Og
 O'had
 O'hel
 Ol'a-mus
 O-lym'phas
 Om-a-e'rus, 13
 O'mar
 O-me'ga, 9
 O'mer
 Om'ri, 3

On
 O'nam
 O'nan
 O-nes'i-mus
 On-e-siph'o-rus
 O-ni'a-res
 O-ni'as, 15
 O'no
 O'nus
 O-ny'as
 On'y-cha
On'e-ka
 O'nyx
 O'phel
 O'pher
 O'phir
 Oph'ni, 3
 Oph'rah
 O'reb
 O'ren, or O'ran

O-ri'on
 Or'nan
 Or'phah, 9
Or'fa
 Or-tho-si'as, 15
 O-sai'as, 5
 O-se'as
 O'see
 O'she-a
 Os'pray
 Os'si-frage
 Oth'ni, 3
 Oth'ni-el, 4, 13
 Oth-o-ni'as, 15
 O'zem
 O-zi'as, 15
 O'zi-el, 4, 13
 Oz'ni, 3
 Oz'nites, 8
 O-zo'ra, 9

PA

PA

PE

PA'A-BAL, 5
 Pa'dan
 Pa'dan A'ram
 Pa'don
 Pa'gi-el, 7, 13
 Pa'hath Mo'ab
 Pa'i, 3, 5
 Pa'lal
 Pal'es-tine
 Pal'lu
 Pal'lu-ites, 8
 Pal'ti, 3
 Pal'ti-el, 13
 Pal'tite, 8
 Pan'nag
 Pa'a-dise
 Pa'rah

Pa'ran
 Par'bar
 Par-mash'ta
 Par'me-nas
 Par'nath
 Par'nach, 6
 Pa'rosh
 Par-shan'da-tha
 Par'u-ah
 Par-va'im, 5, 16
 Pa'sach, 6
 Pas-dam'min
 Pa-se'ah, 9
 Pash'ur
 Pass'o-ver
 Pat'a-ra
 Pa-te'o-li

Pa-the'us, 13
 Path'ros
 Path-ru'sim
 Pat'ro-bas
 Pa'u
 Paul
 Ped'a-hel, 13
 Ped'ah-zur
 Ped-ai'ah, 5
 Pe'kah, 9
 Pek-a-hi'ah
 Pe'kod
 Pel-a-i'ah, 5
 Pel-a-li'ah
 Pel-a-ti'ah, 15
 Pe'leg
 Pe'let

Pe'leth
 Pe'leth-ites, 8
 Pe-li'as, 15
 Pel'o-nite, 8
 Pe-ni'el, 13
 Pe-nin'nah
 Pen'ni-nah
 Pen-tap'o-lis
 Pen'ta-teuch, 6
Pen'ta-teuk
 Pen'te-cost
Pen'te-coast
 Pe-nu'el, 13
 Pe'or
 Per'a-zim
 Pe'resh
 Pe'rez
 Pe'rez Uz'za
 Per'ga, 9
 Per'ga-mos
 Pe-ri'da, 9
 Per'iz-zites, 8
 Per-me-nas
 Per-u'da, 9, 13
 Peth-a-hi'ah, 15
 Pe'thor
 Pe-thu'el, 13
 Pe-ul'thai, 5
 Phac'a-reth
 Phai'sur, 5
 Phal-dai'us, 5
 Pha-le'as, 11
 Pha'leg
 Phal'lu
 Phal'ti, 3

Phal'ti-el, 13
 Pha-nu'el, 13
 Phar'a-cim, 7
 Pha'ra-oh
 **Fa'ro*
 Phar-a-tho'ni, 3
 Pha'rez
 Pha'rez-ites, 8
 Phar'i-sees
 Pha'rosh
 Phar'phar
 Phar'zites, 8
 Pha'se-ah, 13
 Pha-se'lis, 13
 Phas'i-ron
 Phe'be
 Phe-ni'ce, 13
 Phib'e-seth
 Phi'col
 Phi-lar'ches
 Phi-le'mon, 11
 Phi-le'tus, 11
 Phi-lis'ti-a
 Phi-lis'tim
 Phi-lis'tines, 8
Fi-lis'tine
 Phi-lol'o-gus
 Phil-o-me'tor
 Phin'e-as
 Phin'e-has
 Phi'son, 1
 Phle'gon
 Pho'ros
 Phul, *rhymes dull*
 Phur

Phu'rah
 Phut, *rhymes nut*
 Phu'vah
 Phy-gel'lus
 Phy-lac'te-ries
 Pi-ha-hi'roth
 Pi'late
 Pil'dash
 Pil'e-tha
 Pil'tai, 5
 Pi'non
 Pi'ra
 Pi'ran
 Pir'a-tho-ite, 8
 Pir-a'thon
 Pis'gah
 Pi'son, 1
 Pis'pah
 Pi'thon, 1
 Poch'e-reth, 6
 Pon'ti-us, Pi'late
 Por'a-tha, 9
 Pot'i-phar
 Po-tiph'e-ra
 Proch'o-rus
 Pu'a, or Pu'ah
 Pu'dens
 Pu'hites, 8
 Pul, *rhymes dull*
 Pu'nites, 8
 Pu'non
 Pur, or Pu'rim
 Put, *rhymes nut*
 Pu'ti-el, 13
 Py'garg

* [This word is made a trissyllable by a modern poet :

“ Over Pharaoh's crown of gold,
 The loud-thundering billows roll'd.” *Milman.*]

RA'A-MAH, 9	Ra-math-a'im, 16	Re'gom
Ra-a-mi'ah, 15	Ram'a-them	Re-ha-bi'ah, 15
Ra-am'ses	Ra'math-ite, 8	Re'hob
Rab'bah	Ra'math Le'hi	Re-ho-bo'am
Rab'bath	Ra'math Mis'peh	Re-ho'both
Rab'bat	Ra-me'ses	Re'hu
Rab'bi, 3	Ra-mi'ah, 15	Re'hum
Rab'bith	Ra'moth	Re'i, 3
Rab-bo'ni, 3	Ra'moth Gil'e-ad	Re'kem
Rab'mag	Ra'pha	Rem-a-li'ah, 15
Rab'sa-ces	* Ra'pha-el, 13, 15	Re'meth
Rab'sa-ris	Ra'phel	Rem'mon
Rab'sha-keh, 9	Ra'phah, 9	Rem'mon Meth'o-
Ra'ca, or Ra'cha	Raph'a-im, 16	ar
Ra'cab, 6	Ra'phon	Rem'phan
Ra'cal	Ra'phu	Rem'phis
Ra'chab, 6	Ras'sis	Re'pha-el, 13, 15
Ra'chel, 6	Rath'u-mus, 12	Re'phah
Rad'da-i, 5	Ra'zis	Reph-a-i'ah, 15
Ra'gau	Re-a-i'ah, 5	Reph'a-im, 16
Ra'ges	Re'ba, 9	Reph'a-ims
Rag'u-a	Re-bec'ca, 2	Reph'i-dim
Ra-gu'el, 13	Re'chab, 6	Re'sen
Ra'hab	Re'chab-ites, 8	Re'sheth
Ra'ham	Re'chah, 9	Re'u
Ra'kem	Re'ka	Reu'ben
Rak'kath	Re-el-ai'ah, 5	Re-u'el, 13
Rak'kon	Re-el-i'as, 15	Reu'mah
Ram	Ree-sai'as, 5	Re'zeph
Ra'ma, or Ra'mah	Re'gem, <i>the g hard</i>	Re-zi'a, 15
Ra'math	Re-gem'me-lech	Re'zin

* *Raphael*.—This word has uniformly the accent on the first syllable throughout Milton, though Græcised by *Ῥαφαήλ*; but the quantity is not so invariably settled by him: for in his *Paradise Lost* he makes it four times of three syllables, and twice of two. What is observed under *Israel* is applicable to this word. Colloquially we may pronounce it in two, as if written *Raphael*; but in deliberate and solemn speaking or reading, we ought to make the two last vowels to be heard separately and distinctly. The same may be observed of *Michael*, which Milton, in his *Paradise Lost*, uses six times as a word of three syllables, and eighteen times as a word of two only.

Re'zon
 Rhe'gi-um
 Re'je-um
 Rhe'sa
 Re'sa
 Rho'da
 Rhod'o-cus
 Ri'bai, 5
 Rib'lah
 Rim'mon

Rim'mon Pa'rez
 Rin'nah, 9
 Ri'phath
 Ry'fath
 Ris'sah, 9
 Rith'mah
 Ris'pah
 Ro-ge'lim, 7, 13
 Roh'gah, 9
 Ro'ga

Ro'i-mus
 Ro-mam-ti-e'zer
 Rosh
 Ru'by
 Ru'fus
 Ru'ha-mah
 Ru'mah
 Rus'ti-cus
 Ruth
 Root'h

SA

SA

SA

*SA-BAC-THA'NI
 †Sab'a-oth
 Sa'bat
 Sab'a-tus
 Sab'ban
 Sab'bath
 Sab-ba-the'us
 Sab-be'us
 Sab-de'us
 Sab'di, 3
 Sa-be'ans
 Sa'bi, 3
 Sab'tah, 9

Sab'te-cha, 6
 Sa'car
 Sad-a-mi'as, 15
 †Sa'dai
 Sa'das
 Sad-de'us
 Sad'duc
 Sad'du-cees
 Sa'doc
 Sa-ha-du'tha Je'
 gar
 Sa'la
 Sa'lah, 9

Sal-a-sad'a-i, 5
 Sa-la'thi-el, 13
 Sal'cah, 9
 Sal'chah
 Sa'lem
 Sa'lim
 Sal'la-i, 5
 Sal'lu
 Sal'lum
 Sal-lu'mus, 13
 Sal'ma, or Sal'mah
 Sal'mon
 Sal-mo'ne, 13

* *Sabacthani*.—Some, says the editor of Labbe, place the accent on the antepenultimate syllable of this word, and others on the penultimate; this last pronunciation, he says, is most agreeable to the Hebrew word, the penultimate of which is not only long, but accented: and as this word is Hebrew, it is certainly the preferable pronunciation. [*Sabacthani* is rather a Syriac corruption of the Hebrew *Gnaph-tha'ni*.]

† *Sabaoth*.—This word should not be confounded in its pronunciation with *Sabbath*, a word of so different a signification. *Sabaoth* ought to be heard in three syllables by keeping the *a* and *o* separate and distinct. This, it must be confessed, is not very easy to do, but is absolutely necessary to prevent a very gross confusion of ideas, and a perversion of the sense. [*Sabaoth* is the Hebrew plural of *Saba* or rather *Tzaba* a *host*.]

‡ [See *Sinai*.]

sa'lon	San-a-bas'sa-rus	Sar-ched'o-nus, 6
sa-lo'me, 13	San'a-sib	Sar'de-us
sa'lu	San-bal'lat	Sar'dis
sa'lum	San'he-drim	Sar'dites, 8
sa'm'a-el, 13	San san'nah	Sar'di-us
sa-mai'as, 5	Saph	Sar'dine
sa-ma'ri-a, or	Sa'phat	Sar'do-nyx
Sam-a-ri'a	Saph-a-ti'as, 15	Sa're-a
sa-mar'i-tans	Saph'ir	Sa-rep'ta
sa'm'a-tus	Sa'pheth	Sar'gon
sa-mei'us, 9	Sap-phi'ra, 9	Sa'rid
sa'm'gar Ne'bo	Sap'phire	Sa'ron
sa'mi, 3	Sar-a-bi'as, 15	Sa-ro'thi, 3
sa'mis	Sa'ra, or Sa'rai, 5	Sar-se'chim, 6
sa'm'lah, 9	Sar-a-i'ah, 5	Sa'ruch, 6
sa'm'us	Sa-rai'as, 5, 13	*Sa'tan
Samp'sa-mes	Sa-ram'a-el	Sath-ra-baz'nes
sa'm'son	Sar'a-mel	Sath-ra-bou-za'nes
sa'm'u-el, 13, 17	Sa'raph	Sav'a-ran

* *Satan*.—There is some dispute among the learned about the quantity of the second syllable of this word when Latin or Greek, as may be seen in Labbe, but none about the first. This is acknowledged to be short, and this has induced those critics who have great knowledge of Latin, and very little of their own language, to pronounce the first syllable short in English, as if written *Sattan*. If these gentlemen have not perused the Principles of Pronunciation, prefixed to the Critical Pronouncing Dictionary, I would take the liberty of referring them to what is there said, for full satisfaction for whatever relates to deriving English quantity from the Latin. But for those who have not an opportunity of inspecting that work, it may, perhaps, be sufficient to observe, that no analogy is more universal than that which, in a Latin word of two syllables with but one consonant in the middle, and the accent on the first syllable, leads us to pronounce that syllable long. This is, likewise, the genuine pronunciation of English words of the same form; and where it has been counteracted we find a miserable attempt to follow the Latin quantity in the English word, which we entirely neglect in the Latin itself, (see Introduction.) *Cato* and *Plato* are instances where we make the vowel *a* long in the English, where it is short in Latin; and *caligo*, and *cogito*, where we make the *a* and *o* in the first syllable short in English, when it is long in Latin. Thus, if a word of two syllables with one consonant in the middle and the accent on the first, which, according to our own vernacular analogy, we should pronounce as we do *Cato* and *Plato* with the first vowel long; if this word, I say, happens to be derived from a word of three syllables in Latin, with

Sa'vi-as, 15	Se'la	Seph-ar-va'im, 16
Saul	Se'la Ham-mah-le'	Se'phar-vites
Sce'va	koth	Se-phe'la
Se'va	Se'lah, 9	Se'rah
Sche'chem, 6	Se'led	Se-ra-i'ah, 5
Ske'kem	Sel-e-mi'as, 15	*Ser'a-phim [and
Scribes	Sem	Ser'a-phin]
Scyth'i-ans	Sem-a-chi'ah, 15	Se'red
Syth'i-ans	Sem-a-i'ah, 15	Se'ron
Scy-thop'o-lis	Sem-a-i'as, 5	Se'rug
Scyth-o-pol'i-tans	Sem'e-i, 3	Se'sis
Se'ba	Se-mel'le-us	Ses'thel
Se'bat	Se'mis	Seth
Sec'a-cah	Sen'a-ah	Se'thar
Sech-e-ni'as, 15	Se'neh, 9	Se'ther
Se'chu	Se'nir	Sha-al-ab'bin
Sed-e-ci'as, 15	Sen-a-che'rib, 13	Sha-al'bim
Sed-e-si'as, 7	Sen'u-ah	Sha-al'bo-nite, 8
Se'gub	Se-o'rim	Sha'aph
Se'ir	Se'phar	Sha-a-ra'im, 16
Se'i-rath	Seph'a-rad	Shar'a-im

the first short ; this is looked upon as a good reason for shortening the first syllable of the English word, as in *magic, placid, tepid, &c.*, though we violate this rule in the pronunciation of the Latin words *caligo, cogito, &c.*, which, according to this analogy, ought to be *cale-i-go, coge-i-to, &c.* with the first syllable long.

This pedantry, which ought to have a harsher title, has considerably hurt the sound of our language, by introducing into it too many short vowels, and consequently rendering it less flowing and sonorous. The tendency of the penultimate accent to open and lengthen the first vowel in dissyllables, with but one consonant in the middle, in some measure counteracts the shortening tendency of two consonants, and the almost invariable shortening tendency of the antepenultimate accent. But this analogy, which seems to be the genuine operation of nature, is violated by these ignorant critics, from the pitiful ambition of appearing to understand Latin. As the first syllable, therefore, of the word in question has its first vowel pronounced short for such miserable reasons as have been shown, and this short pronunciation does not seem to be general, as may be seen under the word in the Critical Pronouncing Dictionary, we ought certainly to incline to that pronunciation which is so agreeable to the analogy of our own language, and which is, at the same time, so much more pleasing to the ear.—See Principles prefixed to the Critical Pronouncing Dictionary, No. 543, 544, &c., and the words *Drama* and *Satire*.

* [The Hebrew plural of Seraph.]

Sha-ash'gas
 Shab-beth'a-i, 5
 Shach'i-a
 Shad'da-i, 5
 Sha'drach
 Sha'ge, 7
 Sha-haz'i-math, 13
 Shal'le-cheth
 Sha'lem
 Sha'lim
 Shai'i-sha
 Shal'lum
 Shal'ma-i, 5
 Shal'man
 Shal-ma-ne'ser
 Sha'ma
 Sham-a-ri'ah, 15
 Sha'med
 Sha'mer
 Sham'gar
 Sham'huth
 Sha'mir
 Sham'ma, 9
 Sham'mah, 9
 Sham'ma-i, 5
 Sham'moth
 Sham-mu'a, 9
 Sham-mu'ah, 9
 Sham-she-ra'i, 5
 Sha'pham
 Sha'phan
 Sha'phat
 Sha'pher
 Shar'a-i, 5
 Shar'ma-im, 16
 Sha'rar
 Sha-re'zer
 Sha'ron
 Sha'ron-ite, 8
 Sha-ru'hen
 Shash'a-i, 5

Sha'shak
 Sha'veh, 9
 Sha'veth
 Sha'ul
 Sha'ul-ites, 8
 Sha-u'sha
 She'al
 She-al'ti-el, 13
 She-a-ri'ah, 15
 She-ar-ja'shub
 She'ba, or She'bah
 She'bam
 Sheb-a-ni'ah, 15
 Sheb'a-rim
 She'bat
 She'ber
 Sheb'na
 Sheb'u-el, 13
 Shec-a-ni'ah
 She'chem, 6
 She'chem-ites
 Shech'i-nah
Shek'e-nah
 Shed'e-ur
 She-ha-ri'ah, 15
 She'kel
 She'lah
 She'lan-ites, 8
 Shel-e-mi'ah, 15
 She'leph
 She'lesh
 Shel'o-mi, 3
 Shel'o-mith
 Shel'o-moth
 She-lu'mi-el, 13
 Shem
 She'ma
 Shem'a-ah
 Shem-a-i'ah, 5
 Shem-a-ri'ah, 15
 Shem'e-ber

She'mer
 She-mi'da, 13
 Shem'i-nith
 She-mir'a-moth
 She-mu'el, 13, 17
 Shen
 She-na'zar
 She'nir
 She'pham
 Sheph-a-ti'ah, 15
 She'phi, 3
 She'pho
 She-phu'phan, 11
 She'rah
 Sher-e-bi'ah, 15
 She'resh
 She-re'zer
 She'shack
 She'shai, 5
 She'shan
 Shesh-baz'zar
 Sheth
 She'thar
 She'thar Boz'na-i
 She'va
 Shib'bo-leth
 Shib'mah, 9
 Shi'chron
 Shig-gai'on, 5
 Shi'on
 Shi'hor
 Shi'hor Lib'nath
 Shi-i'im, 3, 4
She-i'im
 Shil'hi, 3
 Shil'him
 Shil'lem
 Shil'lem-ites, 8
 Shi'loh, or Shi'lo, 9
 Shi-lo'ah, 9
 Shi-lo'ni, 3

Shi-lo'nites, 8
 Shil'shah, 9
 Shim'e-a
 Shim'e-ah
 Shim'e-am
 Shim'e-ath
 Shim'e-ath-ites
 Shim'e-i, 3
 Shim'e-on
 Shim'hi, 3
 Shi'mi, 3
 Shim'ites, 8
 Shim'ma, 9
 Shi'mon
 Shim'rath
 Shim'ri, 3
 Shim'rith
 Shim'ron
 Shim'ron-ites, 8
 Shim'ron Me'ron
 Shim'shai, 5
 Shi'nab
 Shi'nar
 Shi'phi, 3
 Shiph'mite
 Shiph'ra, 9
 Shiph'rath
 Ship'tan
 Shi'sha, 9
 Shi'shak

Shit'ra-i, 5
 Shit'tah, 9
 Shit'tim Wood
 Shi'za, 9
 Sho'a, 9
 Sho'ah, 9
 Sho'ab
 Sho'bach, 6
 Sho'ba-i, 5
 Sho'bal
 Sho'bek
 Sho'bi, 3
 Sho'cho, 6
 Sho'choh, 9
 Sho'ham
 Sho'mer
 Sho'phach, 6
 Sho'phan
 Sho-shan'nim
 Sho-shan'nim
 E'duth
 Shu'a, 9
 Shu'ah, 9
 Shu'al
 Shu'ba-el, 13
 Shu'ham
 Shu'ham-ites, 8
 Shu'hites
 Shu'lam-ite
 Shu'math-ites, 8

Shu'nam-ite
 Shu'nem
 Shu'ni, 3
 Shu'nites, 8
 Shu'pham
 Shu'pham-ite
 Shup'pim
 Shur
 Shu'shan
 Shu'shan E'duth
 Shu'the-lah, 9
 Shu'thal-ites, 8
 Si'a, 1
 Si'a-ka, 1, 9
 Si'ba
 Sib'ba-chai, 5
 Sib'bo-leth
 Sib'mah, 9
 Sib'ra-im, 16
 Si'chem, 1, 6
 Sid'dim
 Si'de
 Si'don
 Si-gi'o-noth, 7
 Si'ha, 9
 Si'hon
 Si'hor
 Si'las
 Sil'la, 9
 *Sil'o-a

* *Siloa*.—This word, according to the present general rule of pronouncing these words, ought to have the accent on the second syllable as it is Græcised by Σιλωά; but Milton, who understood its derivation as well as the present race of critics, has given it the antepenultimate accent, as more agreeable to the general analogy of accenting English words of the same form:

——— Or if Sion hill
 Delight thee more, or *Siloa's* brook that flow'd
 Fast by the oracle of God—

If criticism ought not to overturn settled usages, surely when the usage is sanctioned by such a poet as Milton, it ought not to be look'd

Sil'o-as	Sis'e-ra, 9	So'ta-i, 5
Sil'o-ah, or	Si-sin'nes	Sta'chys, 6
Sil'o-am	Sit'nah	Sta'kees
Sil'o-e, 9	Si'van	Stac'te
Si-mal-cu'e	So	Steph'a-nas
Sim'e-on	So'choh, 6, 9	Steph'a-na
Sim'e-on-ites, 8	So'ko	Ste'phen
Si'mon	So'coh, 9	Su'ah, 9
Sim'ri, 3	So'ko	Su'ba
Si'n	So'di, 3	Su'ba-i, 5
Si'nai, 5	Sod'om	Suc'coth
Si'nim	Sod'om-ites	Suc'coth Be'noth
Si'nites, 8	Sod'o-ma	Su-ca'ath-ites
Si'on	Sol'o-mon	Sud
Siph'moth	Sop'a-ter	Su'di-as
Sip'pai, 5	Soph'e-reth	Suk'ki-ims, 4
Si'rach, 1, 6	So'rek	Sur
Si'rah, 9	So-sip'a-ter	Su'sa
Sir'i-on	Sos'the-nes, 13	Su'san-chites, 6
Sis-am'a-i, 5	Sos'tra-tus, 13	Su-san'nah, 9

upon as a licence, but an authority. With respect to the quantity of the first syllable, analogy requires that, if the accent be on it, it should be short.—(See Rules prefixed to the Greek and Latin Proper Names, rule 19.)

* *Sinai*.—If we pronounce this word after the Hebrew, it is three syllables; if after the Greek, Σινᾱ, two only; though it must be confessed that the liberty allowed to poets of increasing the end of a line with one, and sometimes two syllables, renders their authority, in this case, a little equivocal. Labbe adopts the former pronunciation, but general usage seems to prefer the latter: and if we almost universally follow the Greek in other cases, why not in this? Milton adopts the Greek.

Sing, heav'nly Muse! that on the secret top
Of Oreb, or of *Sinai*, didst inspire
That shepherd——

God, from the mount of *Sinai*, whose gray top
Shall tremble, he descending, will himself,
In thunder, lightning, and loud trumpets' sound,
Ordain them laws.—

Par. Lost. b. xii. v. 227.

We ought not, indeed, to lay too much stress on the *quantity* of Milton, which is often so different in the same word; but these are the only two passages in his *Paradise Lost* where this word is used; and as he has made the same letters a diphthong in *Asmadai*, it is highly probable he judged that *Sinai* ought to be pronounced in two syllables.—(See Rules prefixed to this Vocabulary, No. 5.)

Su'si, 3
 Syc'a-mine
 Sy-ce'ne
 Sy'char, 1, 6

Sy-e'lus, 12
 Sy-e'ne
 Syn'a-gogue
Syn'a-gog

Syn'ti-che, 4, 6
 Syr'i-a Ma'a-cah
 Syr'i-on
 Sy-ro-phe-nic'i-a

TA

TE

TH

TA'A-NACH, 5
 Ta'a-nach Shi'lo
 Tab'ba-oth
 Tab'bath
 Ta'be-al
 Ta'be-el, 13
 Ta-bel'li-us
 Tab'e-ra, 9
 Tab'i-tha
 Ta'bor
 Tab'ri-mon
 Tach'mo-nite
 Tad'mor
 Ta'han
 Ta'han-ites, 8
 Ta-haph'a-nes
 Ta-hap'e-nes
 Ta'hath
 Tah'pe-nes, 9
 Tah're-a, 9
 Tah'tim Hod'shi
 Tal'i-tha Cu'mi
 Tal'mai, 5
 Tal'mon
 Tal'sas
 Ta'mah
 Ta'mar
 Tam'muz
 Ta'nach, 6
 Tan'hu-meth
 Ta'nis
 Ta'phath
 Taph'e-nes

Taph'nes
 Ta'phon
 Tap'pu-ah, 13
 Ta'rah, 9
 Tar'a-lah, 9, 13
 Ta're-a, 9
 Tar'pel-ites, 8
 Tar'shis
 Tar'shish
 Tar-shi'si, 3
 Tar'sus
 Tar'tak
 Tar'tan
 Tat'na-i, 5
 Te'bah, 9
 Teb-a-li'ah, 15
 Te'beth
 Te-haph'ne-hes
 Te-hin'nah
 Te'kel
 Te-ko'a, or
 Te-ko'ah
 Te-ko'ites, 8
 Tel'a-bib
 Te'lah, 9
 Tel'a-im, 16
 Te-las'sar
 Te'lem
 Tel-ha-re'sha
 Tel-har'sa, 9
 Tel'me-la, 9
 Tel'me-lah, 9
 Te'ma, 9

Te'man
 Tem'a-ni, 3
 Te'man-ites, 8
 Tem'e-ni, 3
 Te'pho
 Te'rah, 9
 Ter'a-phim
 Te'resh
 Ter'ti-us
Ter'she-us
 Ter-tul'lus
 Te'ta
 Tet'rarch, 6
 Thad-de'us, 12
 Tha'hash
 Tha'mah, 9
 Tham'na-tha
 Tha'ra, 9
 Thar'ra, 9
 Thar'shish
 Thas'si, 3
 The'bez
 The-co'e
 The-las'ser
 The-ler'sas
 The-oc'a-nus
 The-od'o-tus
 The-oph'i-lus
 The'ras
 Ther'me-leth
 Thes-sa-lo-ni'ca
 Theu'das
 Thim'na-thath

This'be	Tip'sah, 9	To'i, 3
Thom'as	Ti'ras	To'la, 9
<i>Tom'as</i>	Ti'rath-ites, 8	To'lad
Thom'o-i, 3	Tir'ha-kah, 9	To'la-ites, 8
Thra-se'as	Tir'ha-nah	Tol'ba-nes
Thum'mim	Tir'i-a, 9	Tol'mai, 5
Thy-a-ti'ra, 9	Tir'sha-tha	To'phel
Tib'bath	Tir'zah, 9	To'phet
Ti-be'ri-as	Tish'bite	To'u
Tib'ni, 3	Ti'van	Trach-o-ni'tis, 12
Ti'dal	Ti'za	Trip'o-lis
Tig'lath Pi-le'ser	Ti'zite, 8	Tro'as
Tik'vah, 9	To'ah	Tro-gylli-um
Tik'vath	To'a-nah	Troph'i-mus
Ti'lon	Tob	Try-phe'na, 12
Ti-me'us, 13	To-bi'ah, 15	Try-pho'sa, 12
Tim'na, 9	To-bi'as, 15	Tu'bal
Tim'nath, 9	<i>To'by</i> (Eng.)	Tu'bal Ca'in
Tim'na-thah	To'bi-el, 4, 13	Tu-bi'e-ni, 3
Tim'nath He'res	To-bi'jah, 15	Ty-be'ri-as
Tim'nath Se'rah	To'bit	Tych'i-cus
Tim'nite, 8	To'chen, 6	Tyre, <i>one syllable</i>
Ti-mo'the-us	To-gar'mah	Ty-ran'nus
<i>Tim'o-thy</i> (Eng.)	To'hu	Ty'rus

VA-JEZ'A-THA, 9	Voph'si, 3	U'tha-i, 5
Va-ni'ah, 9	U'phaz	U'thi, 3
Vash'ni, 3	U-phar'sin	U'za-i, 5
Vash'ti, 3	Ur'ba-ne	U'zal
U'cal	U'ri, 3	Uz'za, 9
U'el	U-ri'ah, 9	Uz'zah, 9
U'la-i, 5	U-ri'as, 15	Uz'zen She'rah
U'lam	U'ri-el, 4, 14	Uz'zi, 3
U'la, 9	U-ri'jah, 9, 15	Uz-zi'ah, 15
Um'mah, 9	U'rim	Uz-zi'el, 13, 15
Un'ni, 3	U'ta, 9	Uz-zi'el-ites, 8

Xa'gus
Xan'thi-cus

Xe'ne-as
Xer-o-pha'gi-a

Xe-rol'y-be
Xys'tus

ZA

ZA

ZE

Za-a-na'im, 16

Za'a-man

Za-a-nan'nim

Za'a-van

Za'bad

Zab-a-dæ'ans

Zab-a-dai'as, 5

Zab'bai, 5

Zab'ud

Zab-de'us, 12

Zab'di, 3

Zab'di-el, 11

Za-bi'na, 9

Za'bud

*Zab'u-lon

Zac'ca-i, 5

Zac'cur

Zac-a-ri'ah, 15

Za'cher, 6

Za'ker

Zac-che'us, 12

Zak-ke'us

Za'dok

Za'ham

Za'ir

Za'laph

Zal'mon

Zal-mo'nah, 9

Zal-mun'nah

Zam'bis

Zam'bri, 6

Za'moth

Zam-zum'mims

Za-no'ah, 9

Zaph-nath-pa-ne'
ah

Za'phon

Za'ra

Zar'a-ces

Za'rah

Zar-a-i'as, 15

Za're-ah

Za're-ath-ites, 8

Za'red

Za're-phath

Za're-tan

Za'reth Sha'har

Zar'hites, 8

Zar'ta-nah

Zar'than

Zath'o-e

Za-thu'i, 3, 11

Zath'thu

Zat'tu

Za'van

Za'za

Zeb-a-di'ah, 15

Ze'bah, 9

Ze-ba'im, 13, 16

Zeb'e-dee

Ze-bi'na

Ze-bo'im, 13

Ze-bu'da, 13

Ze'bul

Zeb'u-lon

Zeb'u-lon-ites, 8

Zech-a-ri'ah, 15

Ze'dad

Ze-de-ki'ah, 15

Zeeb

Ze'lah, 9

Ze'lek

Ze-lo'phe-ad

Ze-lo'tes, 13

Zel'zah

Zem-a-ra'im, 16

Zem'a-rite, 8

Ze-mi'ra

Ze'nan

Ze'nas

Ze-or'im, 13

* *Zabulon*.—"Notwithstanding," says the editor of Labbe, "this word in Greek, *Ζαβουλών*, has the penultimate long, yet in our churches we always hear it pronounced with the acute on the antepenultimate. Those who thus pronounce it plead, that in Hebrew the penultimate vowel is short; but in the word *Zorobabel*, *Ζοροβάβελ*, they follow a different rule; for though the penultimate in Hebrew is long, they pronounce it with the antepenultimate accent."

Zeph-a-ni'ah, 15	Zib'e-on	Zith'ri, 3
Ze'phath	Zib'i-on	Ziz
Zeph'a-thah	Zich'ri, 3	Zi'za, 1, 9
Ze'phi, or Ze'pho	Zik'ri	Zi'zah, 1, 9
Ze'phon	Zid'dim	Zi'na, 1, 9
Zeph'on-ites, 8	Zid-ki'jah, 15	Zo'an
Zer	Zi'don, or Si'don	Zo'ar
Ze'rah, 9	Zi-do'ni-ans	Zo'ba, or
Zer-a-hi'ah, 15	Zif	Zo'bah
Zer-a-i'a, 5	Zi'ha, 1, 9	Zo-be'bah, 9, 13
Ze'rau	Zik'lag	Zo'har
Ze'red	Zil'lah, 9	Zo'he-leth
Zer'e-da	Zil'pah, 9	Zon'a-ras
Zer'e-dah	Zil'thai, 5	Zo'peth
Ze-red'a-thah	Zim'mah	Zo'phah
Zer'e-rath	Zim'ram, or	Zo'phai, 5
Ze'resh	Zim'ran	Zo'phar
Ze'reth	Zim'ri, 3	Zo'phim
Ze'ri, 3	Zin	Zo'rah
Ze'ror	Zi'na, 1, 9	Zo'rath-ites, 8
Ze-ru'ah, 13	Zi'on, or Si'on, 1	Zo're-ah, 9
Ze-rub'ba-bel	Zi'or, 1	Zo'rites, 9
Zer-u-i'ah, 15	Ziph	*Zo-rob'a-bel
Zer-vi'ah, 15	Zi'phah, 1	Zu'ar
Ze'tham	Ziph'i-on, 9	Zuph
Ze'than	Ziph'ites, 8	Zur
Ze'thar	Zi'phron, 1	Zu'ri-el, 13
Zi'a, 9	Zip'por	Zu-ri-shad'da-i, 5
Zi'ba, 9	Zip-po'rah, 13, 16	Zu'zims.

• Zorobabel.—See Zabulon.

TERMINATIONAL VOCABULARY
OF
SCRIPTURE PROPER NAMES.

EBA *

Accent the Antepenultimate.

BATHSHEBA, Elisheba, Beersheba.

ADA IDA

Accent the Penultimate.

Shemida.

Accent the Antepenultimate.

Eliada, Jehoida, Bethsäida, Adida.

EA EGA ECHA UPHA

Accent the Penultimate.

Laodicea, Chaldea, Judea, Arimathea, Idumea, Cæsa-
rea, Berea, Iturea, Osea, Hosea, Omega, Hasupha.

Accent the Antepenultimate.

Cenchrea, Sabtechä.

ASHA ISHA USHA

Accent the Penultimate.

Elisha, Jerusha.

* For the pronunciation of the final a in this selection, see Rule the 9th.

Accent the Antepenultimate.

Bäasha, Shalisha.

ATHA ITHA UTHA

Accent the Penultimate.

Jegar-Sahadutha, Dalmanutha.

Accent the Antepenultimate.

Gabatha, Gabbatha, Amadatha, Hammedatha, Parshandatha, Ephphatha, Tirshatha, Admatha, Caphe-natha, Poratha, Achmetha, Tabitha, Golgotha.

IA

(Pronounced in two syllables.)

Accent the Penultimate.

Seleucia*, Japhia, Adalia, Bethulia, Nethania, Che-nania, Jäazania, Jamnia, Samaria, Hezia.

Accent the Antepenultimate.

Achäia, Arabia, Thracia, Samothracia, Grecia, Cilicia, Cappadocia, Seleucia, Media, India, Pindia, Claudia, Phrygia, Antiochia, Casiphia, Philadelphia, Apphia, Igdalia, Julia, Pamphyia, Mesopotamia, Armenia, Ly-caonia, Macedonia, Apollonia, Junia, Ethiopia, Samaria, Adria, Alexandria, Celosyria, Syria, Assyria, Asia, Per-sia, Mysia, Galatia, Dalmatia, Philistia.

IKA

Accent the Antepenultimate.

Elika.

ALA ELA ILA AMA EMA IMA

Accent the Penultimate.

Ambela, Arbela, Macphela.

Accent the Antepenultimate.

Magdala, Aquila, Aceldama, Apherema, Ashima, Je-mima.

* For this word and Samaria, Antiochia, and Alexandria, see the *Initial Vocabulary* of Greek and Latin Proper Names. Also Rule 30th prefixed to the *Initial Vocabulary*.

ANA ENA INA ONA

Accent the Penultimate.

Diana, Tryphena, Hyena, Palestina, Barjona.

Accent the Antepenultimate.

Abana, Hashbadana, Amana, Ecbatana.

OA

Accent the Antepenultimate.

Gilböa, Teköa, Silöa, Eshtemöa.

ARA ERA IRA URA

Accent the Penultimate.

Guzara, Ahira, Sapphira, Thyatira, Bethsura.

Accent the Antepenultimate.

Bäara, Bethabara, Patara, Potiphera, Sisera.

ASA OSA

Accent the Penultimate.

Cläasa, Tryphosa.

Accent the Antepenultimate.

Adasa, Amasa.

ATA ETA ITA

Accent the Antepenultimate.

Ephphata, Achmeta, Melita, Hatita.

AVA'UA AZA

Accent the Penultimate.

Ahava, Malchishua, Elishua, Shamua, Jahaza.

Accent the Antepenultimate.

Jeshua, Abishua, Joshua.

AB IB OB UB

Accent the Penultimate.

Eliab, Semnacherib, Ishbi-Benob, Ahitob, Ahitub.

Accent the Antepenultimate.

Abinadab, Aminadab, Jehonadab, Jonadab, Chileab,

Aholiab, Magor-Missabib, Aminadab, Eliashib, Bälzebub, Bēlzebub.

AC UC

Accent the Antepenultimate.

Isäac, Syriac, Abacuc, Habbacuc.

AD ED ID OD UD

Accent the Penultimate.

Almodad, Arphaxad, Elihud, Abihud, Ahiud, Ahilud.

Accent the Antepenultimate.

Galäad, Josabad, Benhadad, Giläad, Zelophëad, Zelophedad, Jochebed, Galeed, Icabod, Ammihud, Abiud.

CE DEE LEE MEE AGE YCHE OHE ILE
AME OME ANE ENE OE OSSE VE

Accent the Penultimate.

Phenice, Bernice, Eunice, Elelohe, Salome, Magdalene, Abilene, Mitylene, Cyrene, Syene, Colosse, (Nazarene, pronounced in three syllables, with the accent on the last).

Accent the Antepenultimate.

Zebedee, Galilee, Ptolemee, Bethphage, Syntyche, Subile, Apame, Gethsemane, Siloe, Nineve.

ITE* (in one syllable.)

Accent the Penultimate.

Thisbite, Shubite, Abiezrite, Gittite, Hittite, Hivite, Buzite.

Accent the Antepenultimate.

Harodite, Agagite, Areopagite, Gergashite, Morashite, Haruphite, Ephradite, Bethelite, Carmelite, Hamulite,

* Words of this termination have the accent of the words from which they are formed, and on this account are sometimes accented even on the preantepenultimate syllable; as *Bethlehemite* from *Bethlehem*, and so of others. Words of this termination, therefore, of two syllables, have the accent on the penultimate syllable; and words of three or more on the same syllable as their primitives. See Rule the 8th, page 209.

Benjamite, Nehelamite, Shulamite, Shunamite, Edomite, Temanite, Gilonite, Shilonite, Horonite, Amorite, Jebu-site.

Accent the Preantepenultimate.

Näamathite, Jezrëelite, Bethlehemite, Ephräimite, (Canäanite, generally pronounced in three syllables, as if written *Can-an-ite*).

AG OG

Accent the Antepenultimate.

Abishag, Hamongog.

BAH CAH DAH EAH CHAH SHAH THAH

Accent the Penultimate.

Zobazibah, Makkedah, Abidah, Elishah.

Accent the Antepenultimate.

Dinhabath, Aholibath, Meribath, Abelbethmäcah, Abadah, Moladah, Zeredah, Jedidah, Gibëah, Shimëah, Zaphnath-Päaneah, Mëachah, Berachah, Bäashah, Elia-thah.

AIAH EIAH

(*Ai* and *ei* pronounced as a diphthong in one syllable.)

Accent the Penultimate.

* Micaiah, Michaiiah, Benaiah, Isaiah, Iphedeiah, Mäaseiah.

(*Ai* pronounced in two syllables.)

Accent the Penultimate.

Adäiah, Pedäiah, Semäiah, Seräiah, Asäiah.

IAH

Accent the Penultimate.

Abiah, Rhëabiah, Zibiah, Tobiah, Mäadiah, Zebadiah, Obadiah, Noadiah, Jedidiah, Ahiah, Pekahiah, Jezrahiah, Barachiah, Japhiah, Bithiah, Hezekiah, Helkiah, Zedekiah, Adaliah, Gedaliah, Igdaliah, Athaliah, Hack-

* For the pronunciation of the two last syllables of these words, see Rule 5th, prefixed to Scripture Proper Names.

aliah, Remaliah, Nehemiah, Shelemiah, Meshelemiah, Jeremiah, Shebaniah, Zephaniah, Nethaniah, Chenaniah, Hananiah, Coniah, Jeconiah, Shëariah, Zachariah, Zechariah, Amariah, Shemariah, Azariah, Neariah, Moriah, Uriah, Josiah, Messiah, Shephatiah, Pelatiah, Ahaziah, Amaziah, Asaziah, Uziah.

JAH

Accent the Penultimate.

Aijah, Abijah, Jehidijah, Ahijah, Elijah, Adonijah, Irijah, Tobadonijah, Urijah, Hallelujah, Zerujah.

KAH LAH MAH NAH OAH RAH SAH TAH
VAH UAH

Accent the Penultimate.

Rebekah, Azekah, Machpelah, Aholah, Abel-meholah, Bëulah, Elkanah, Hannah, Kirjath-sannah, Harbonah, Hashmonah, Zalmonah, Shiloah, Noah, Manoah, Zanoah, Uzen-sherah, Zipporah, Keturah, Hadassah, Malchishuah, Shummuah, JEHOVAH, Zeruah.

Accent the Antepenultimate.

Marrekah, Bäalah, Shuthelah, Telmelah, Methuselah, Hachilah, Hackilah, Dalilah, Delilah, Havilah, Räämah, Aholibamah, Adamah, Elishamah, Ruhamah, Loruhamah, Kedemah, Ashimah, Jemimah, Penninah, Bäarah, Taberah, Deborah, Ephratah, Paruah.

ACH ECH OCH

Accent the Penultimate.

Merodach, Evil-merodach.

Accent the Antepenultimate.

Ahisamach, Ebed-melech, Abimelech, Ahimelech, Eli-
melech, Alammelech, Anammelech, Adrammelech, Re-
gemmelech, Nathan-melech, Arioch, Antioch.

KEH LEH VEH APH EPH ASH ESH ISH

Accent the Penultimate.

Elëaleh, Elioreph, Jehoash.

Accent the Antepenultimate.

Rabshakeh, Nineveh, Ebiasaph, Bethshemesh, Enshe mesh, Carchemish.

ATH ETH ITH OTH UTH

Accent the Penultimate.

Goliah, Jehovah-jireth, Hazar-maveth, Baal-berith Rehoboth, Arioth, Nebaioth*, Naioth, Moseroth, Haze roth, Pihahiroth, Mosoroth, Allon-bachuth.

Accent the Antepenultimate.

Mahalath, Bashemath, Asenath, Daberath, Elisabeth Dabbasheth, Jerubbesheth, Ishbosheth, Mephibosheth Harosheth, Zohemoth, Bechtileth, Shibboleth, Tanhumeth, Genesareth, Asbazareth, Nazareth, Mazzareth, Kirharaseth, Shelomith, Sheminith, Lapidoth, Anathoth, Kerioth, Shemiramoth, Kedemoth, Ahemoth, Jerimoth, Sigionoth, Ashtaroth, Mazzaroth.

A I

(Pronounced as a diphthong in one syllable.)

Accent the Penultimate.

Chelubai, Asmadai, Sheshai, Shimshai, Hushai, Zilthai, Berothai, Talmai, Tolmai, Sinai, Talnai, Arbonai, Sarai, Sippai, Bezai.

Accent the Antepenultimate.

Mordecai, Sibbachai, Chephar-Hammonai, Päärai.

A I

(Pronounced in two syllables.)

Accent the Penultimate.

Ai.

Accent the Antepenultimate.

Zabbäi, Babäi, Nebäi, Shobäi, Subäi, Zaccäi, Shaddäi, Amishaddäi, Aridäi, Heldäi, Hegäi, Haggäi, Belgäi, Bilgäi, Abishäi, Uthäi, Adläi, Barzilläi, Uläi, Sisamäi,

* The ai in this and the next word form one syllable.— See Rule 5 prefixed to Scripture proper names.

Shalmäi, Shammäi, Eliænäi, Tatnäi, Shether-boznäi, Naharäi, Sharäi, Shamsheräi, Shiträi, Arisäi, Bastäi, Baväi, Bigväi, Uzäi.

DI EI LI MI NI OI PI RI UI ZI.

Accent the Penultimate.

Areli, Löammi, Talithacumi, Gideoni, Benoni, Haze-eponi, Philippi, Gehazi.

Accent the Antepenultimate.

Engedi, Simëi, Shimëi, Edrëi, Bethbirëi, Abisëi, Bäali, Naphthali, Nephthali, Pateoli, Adami, Naomi, Hanani, Bëerlahäïroi, Mehari, Häahashtari, Jesüi.

EK UK

Accent the Penultimate.

Adonizedek, Adonibezek.

Accent the Antepenultimate.

Melchizedek, Amalek, Habakkuk.

AAL EAL IAL ITAL UTAL

Accent the Penultimate.

Bäal, Kirjath-Bäal, Hamutal.

Accent the Antepenultimate.

Meribbäal, Eshbäal, Ethbäal, Jerubbäal, Tabeäl, Belial, Abital.

AEL ABEL EBEL

Accent the Penultimate.

Jäel, Abel.

Accent the Antepenultimate.

Gabael, Michael, Raphael, Mishael, Mehujael, Abi-mael, Ishmael, Ismael, Anael, Nathanael, Israel, Asael, Zerubbabel, Zerobabel, Mehetabel, Jezebel.

EEL OGEL AHEL ACHEL APHEL OPHEL
ETHEL

Accent the Penultimate.

Enrogel, Rachel, Elbethel.

Accent the Antepenultimate.

Tabëel, Abdëel, Japhalëel, Mahalëel, Bezalëel, Hanamëel, Jerahmëel, Hananëel, Nathanëel, Jabnëel, Jezrëel, Hazëel, Asahel, Barachel, Amraphel, Achitophel.

IEL KEL

Accent the Penultimate.

Peniel, Uzziel.

Accent the Antepenultimate.

Abiel, Tobiel, Adiel, Abdiel, Gaddiel, Pagiel, Salathiel, Ithiel, Ezekiel, Gamaliel, Shelumiel, Daniel, Othniel, Ariel, Gabriel, Uriel, Shealtiel, Putiel, Haziël, Hiddekel.

UEL EZEL

Accent the Penultimate.

Dëuel, Raguel, Bethuel, Pethuel, Hamuel, Jemuel, Kemuel, Nemuel, Phanuel, Penuel, Jeruel, Bethazel.

Accent the Antepenultimate.

*Samuel, Lemuel, Emanuel, Immanuel.

A I L

(Pronounced in two syllables.)

Accent the Penultimate.

Abihäil.

A I L

(Pronounced as a diphthong in one syllable.)

Accent the Antepenultimate.

Abigail.

OL UL

Accent the Penultimate.

Bethgamul.

Accent the Antepenultimate.

Eshtaol.

* See Rule the 17th prefixed to Scripture Names.

ODAM AHAM IAM IJAM IKAM

Accent the Penultimate.

Elmodam, Abijam, Ahikam.

Accent the Antepenultimate.

Abraham, Miriam, Adonikam.

O A M

Accent the Penultimate.

Rehoboam, Roboam, Jeroboam.

Accent the Antepenultimate.

Siloam, Abinoam, Ahinoam.

ARAM IRAM ORAM.

Accent the Penultimate.

Padanaram, Abiram, Hiram, Adoniram, Adoram, Haroram, Jehoram.

AHEM EHEM ALEM EREM

Accent the Antepenultimate.

Menahem, Bethlehem, Jerusalem, Beth-ha cerem.

A I M*

Accent the Penultimate.

Chusan-Rishathäim, Kirjathäim, Bethdiblahäim, Rathanäim, Adithäim, Misrephothmäim, Abelmäim, Mahanäim, Manhanäim, Horonäim, Shäaräim, Adoräim, Sepharväim.

Accent the Antepenultimate.

Rephäim, Dothäim, Egläim, Carnäim, Sharäim, Ephäim, Beth-ephraim, Mizräim, Abel-mizräim.

BIM CHIM PHIM KIM LIM NIM RIM ZIM

Accent the Penultimate.

Sarsechim, Zeböim, Kirjatharim, Bahurim, Kelkath-lazurim.

* In this selection the ai form distinct syllables.—See Rule 16 prefixed to Scripture proper names.

Accent the Antepenultimate.

Cherubim, Lehabim, Rephidim, Seraphim, Teraphim, Eliakim, Jehoiakim, Joiakim, Joakim, Bāalim, Dedanim, Ethanim, Abarim, Bethhaccerim, Kirjath-jëarim, Hazerim, Bāal-perazim, Gerizim, Gazizim.

DOM LOM AUM IUM NUM RUM TUM

Accent the Penultimate.

Obededom, Appii-forum, Miletum.

Accent the Antepenultimate.

Abishalom, Absalom, Capernāum, Rhegium, Trogyllium, Iconium, Adramyttium, Galbanum.

AAN CAN DAN EAN THAN IAN MAN NAN

Accent the Penultimate.

Memucan, Chaldëan, Ahiman, Elhanan, Johanan, Haman.

Accent the Antepenultimate.

Canāan, Chanāan, Merodach-baladan, Nebuzaradan, Elnathan, Jonathan, Midian, Indian, Phrygian, Italian, Macedonian, Ethiopian, Syrian, Assyrian, Egyptian, Nāaman.

AEN VEN CHIN MIN ZIN

Accent the Penultimate.

Manäen, Bethaven, Chorazin.

Accent the Antepenultimate.

Jehoiachin, Benjamin.

EON AGON EPHON ASHON AION ION ALON

ELON ULON YLON MON NON

RON YON THUN RUN

Accent the Penultimate.

Bāal-meon, Beth-dagon, Bāal-zephon, Nāashon, Higgaion, Shiggaion, Chilion, Orion, Esdrelon, Bāal-hamon, Philemon, Abiron, Beth-horon.

Accent the Antepenultimate.

Gibeon, Zibeon, Gedeon, Gideon, Simeon, Pirathon,

Herodion, Carnion, Sirion, Ascalon, Ajalon, Askelon, Zebulon, Babylon, Jeshimon, Tabrimon, Solomon, Lebanon, Aäron, Apollyon, Jeduthun, Jeshurun.

EGO ICHO HIO LIO

Accent the Penultimate.

Ahio.

Accent the Antepenultimate.

Abednego, Jericho, Gallio.

AR ER IR OR UR

Accent the Penultimate.

Ahisar, Bääl-tamar, Balthasar, Elëazar, Eziongeber, Tiglath-pileser, Shalmaneser, Hadadezer, Abiezer, Ahiezer, Eliezer, Romantiezzer, Ebenezer, Joezer, Sharezer, Havothjäir, Asnoth-tabor, Beth-peor, Bääl-peor, Nicanor, Philometor.

Accent the Antepenultimate.

Issachar, Potiphar, Abiathar, Ithamar, Shemeber, Lucifer, Chedorlaomer, Aroer, Sosipater, Sopater, Achior, Nebuchodonosor, Eupator, Shedëur, Abishur, Pedahsur.

AAS BAS EAS PHAS IAS LAS MAS NAS OAS
PAS RAS TAS YAS

Accent the Penultimate.

Osëas, Esäias, Tobias, Sedecias, Abadias, Asadias, Abdias, Barachias, Ezechias, Mattathias, Matthias, Ezekias, Nëemias, Jeremias, Ananias, Assanias, Azarias, Ezerias, Josias, Ozias, Bagëas, Aretas, Onyas.

Accent the Antepenultimate.

Annäas, Barsabas, Patrobas, Eneas, Phineas, Caiaphas, Cleophas, Herodias, Euodias, Georgias, Amplias, Lysanias, Gabrias, Tiberias, Lysias, Nicolas, Artemas, Elynas, Parmenas, Siloas, Antipas, Epaphras.

CES DES EES GES HES LES NES SES TES

Accent the Penultimate.

Gentiles*, Rameses, Mithridates, Euphrates.

Accent the Antepenultimate.

Rabsaces, Arsaces, Nomades, Phinées, Astyages, Diotrophes, Epiphanes, Tahapanes, Hermogenes, Taphenes, Calisthenes, Sosthenes, Eumenes.

ENES AND INES

(In one syllable.)

Accent the Ultimate.

Gadarenes, Agarenes, Hagarenes.

*Accent the Penultimate.*Philistines, (pronounced like *Philistins*).

ITES

(Pronounced in one syllable.)

(Words of this termination have the accent of the words from which they are formed, which sometimes occasions the accent to be placed even on the preantepenultimate syllable, as *Gileadites* from *Gilead*, and so of others. Words of this termination therefore, of two syllables, have the accent on the penultimate syllable; and words of three or more on the same syllable as their primitives.)

Accent the Penultimate.

Gadites, Kenites, Jammities, Levites, Hittites, Hivites.

Accent the Antepenultimate.

Rechabites, Moabites, Gergeshites, Nahathites, Kohathites, Pelethites, Cherethites, Uzzielites, Tarpelites, Elamites, Edomites, Reubenites, Ammonites, Hermonites, Ekronites, Hagarites, Nazarites, Amorites, Geshurites, Jebusites, Ninevites, Jesuites, Perizzites.

* *Gentiles*.—This may be considered as an English word, and should be pronounced in two syllables, as if written *Jen-tiles*, the last syllable as the plural of *tile*.

Accent the Preantepenultimate.

Gilëadites, Amalekites, Ishmæelites, Isræelites, Midianites, Gibëonites, Aaronites.

OTES

Accent the Penultimate.

Zelotes.

IS

Accent the Penultimate.

Elimäis.

Accent the Antepenultimate.

Antiochis, Amathis, Bäalis, Decapolis, Næapolis, Hierapolis, Persepolis, Amphipolis, Tripolis, Nicopolis, Scythopolis, Salamis, Damaris, Vabsaris, Antipatris, Atargatis.

IMS

Accent the Penultimate.

Emims, Zamzummims, Zuzims.

Accent the Antepenultimate.

Rephäims, Gammadims, Cherethims, Anakims, Nethenims, Chemarims.

ANS

Accent the Penultimate.

Sabëans, Laodicëans, Assidëans, Galilëans, Idumëans, Epicurëans.

Accent the Antepenultimate.

Arabians, Grecians, Herodians, Antiochians, Corinthians, Parthians, Scythians, Athenians, Cyrenians, Macedonians, Zidonians, Babylonians, Lacedemonians, Ethiopians, Cyprians, Syrians, Assyrians, Tyrians, Ephesians, Persians, Galatians, Cretians, Egyptians, Nicoläitans, Scythopolitans, Samaritans, Lybians.

MOS NOS AUS BUS CUS DUS

Accent the Penultimate.

Archeläus, Meneläus, Abubus, Andronicus, Seleucus.

Accent the Antepenultimate.

Pergamos, Stephanos, Emmäus, Agabus, Bartacus,
Achäicus, Tychicus, Aradus.

E U S

Accent the Penultimate.

Daddeus, Asmodeus, Aggeus, Zaccheus, Ptolemeus,
Maccabeus, Lebbeus, Cendebeus, Thaddeus, Mardocheus,
Mordocheus, Alpheus, Timeus, Bartimeus, Hymeneus,
Elizeus.

Accent the Antepenultimate.

Dositheus, Timotheus, Nereus.

GUS CHUS THUS

Accent the Antepenultimate.

Areopagus, Philologus, Lysimachus, Antiochus, Euty-
chus, Amadathus.

I U S

Accent the Penultimate.

Darius.

Accent the Antepenultimate.

Gäius, Athenobius, Cornelius, Numenius, Cyrenius,
Apollonius, Tiberius, Demetrius, Mercurius, Dionysius,
Pontius, Tertius.

LUS MUS NUS RUS SUS TUS

Accent the Penultimate.

Aristobulus, Eubulus, Nicomedus, Ecanus, Hircanus,
Auranus, Sylvanus, Ahasuerus, Assuerus, Heliodorus,
Arcturus, Bar-jesus, Fortunatus, Philetus, Epaphroditus,
Azotus.

Accent the Antepenultimate.

Attalus, Theophilus, Alcimus, Trophimus, Onesimus,
Didymus, Libanus, Antilibanus, Sarchedonus, Acheaca-
rus, Lazarus, Citherus, Elutherus, Jäirus, Prochorus,
Onesiphorus, Asapharasus, Ephesus, Epenetus, Asyncri-
tus.

AT ET OT IST OST

Accent the Antepenultimate.

Ararat, Eliphalet, Gennesaret, Iscariot, Antichrist,
Pentecost.

EU HU ENU EW MY

Accent the Penultimate.

Casleu, Chisleu, Abihu, Andrew.

Accent the Antepenultimate.

Jehovah-Tsidkenu, Bartholomew, Jeremy.

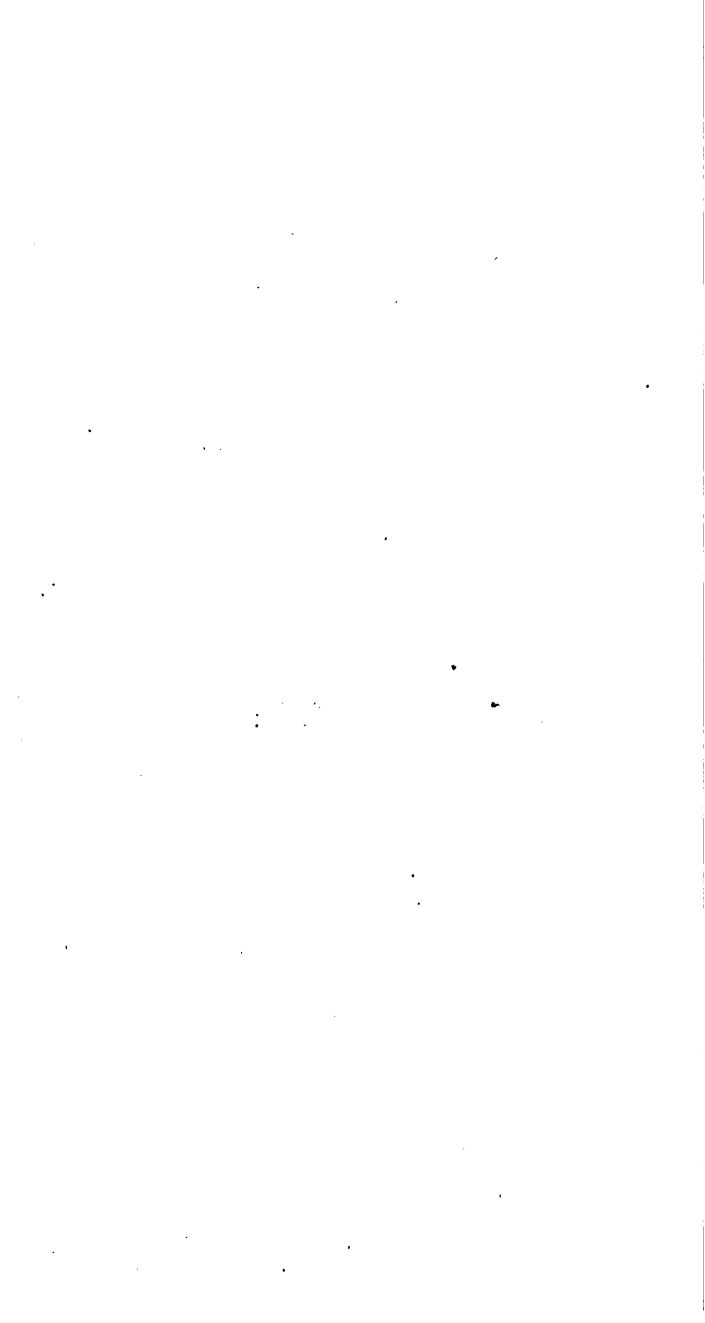
BAZ GAZ HAZ PHAZ

Accent the Penultimate.

Mahar-shalal-hash-baz, Shäash-gaz, Eliphaz.

Accent the Antepenultimate.

Jehöahaz.



OBSERVATIONS

ON THE

GREEK AND LATIN

ACCENT AND QUANTITY:

WITH SOME

PROBABLE CONJECTURES

ON THE METHOD

OF

**FREEING THEM FROM THE OBSCURITY AND CONTRADICTION
IN WHICH THEY ARE INVOLVED,
BOTH BY THE ANCIENTS AND MODERNS.**

“ Nullius addictus jurare in verba magistri.”—*Horace.*

ADVERTISEMENT.

AFTER the many learned pens which have been employed on the subject of the following Observations, the Author would have been much ashamed of obtruding his humble opinion on so delicate a point, had he not flattered himself that he had taken a material circumstance into the account, which had been entirely overlooked by almost every writer he had met with.

It is not a little astonishing, that when the nature of the human voice forms so great a part of the inquiry into accent and quantity, its most marking distinctions should have been so little attended to. From a perusal of every writer on the subject *, one would be lead to suppose that high and low, loud and soft, and quick and slow, were the only modifications of which the voice was susceptible; and that the inflexions of the voice, which distinguish speaking from singing, did not exist. Possessed, therefore, of this distinction of sounds, the Author at least brings something new into the inquiry: and if, even with this advantage, he should fail of throwing light on the subject, he is sure he shall be entitled to the indulgence of the learned, as they fully understand the difficulty of the question.

* The only exception to this general assertion is Mr. Steele, the author of *Prosodia Rationalis*; but the design of this gentleman is not so much to illustrate the accent and quantity of the Greek language as to prove the possibility of forming a notation of speaking sounds for our own, and of reducing them to a musical scale, and accompanying them with instruments. The attempt is undoubtedly laudable, but no farther useful than to shew the impossibility of it by the very method he has taken to explain it; for it is wrapped up in such an impenetrable cloud of music as to be unintelligible to any but musicians; and the distinctions of sound are so nice and numerous as to discourage the most persevering student from labouring to understand him. After all, what light can we expect will be thrown on this subject by one who, notwithstanding the infinitesimal distinctions he makes between similar sounds, says, that the *u* in *ugly*, and the *e* in *met* and *get*, are diphthongs; and the *a* in *may* is long, and the same letter in *nation* short; and that the *u* in *you*, *use*, &c. is always acute-grave, and the *i* in *idle*, *try*, &c. grave-acute?

CONTENTS.

PREPARATORY OBSERVATIONS.

	Page
The different states of the voice	270
A definition of accent	272
All the different modifications of the voice exemplified	273

OBSERVATIONS ON THE GREEK AND LATIN ACCENT AND QUANTITY.

The necessity of understanding the accent and quantity of our own language before we attempt to settle the accent and quantity of the Greek and Latin	276
What English quantity is	277
That it is entirely independent on accent	ib.
Mr. Sheridan's erroneous opinion of English accent	278
His definition of accent applicable only to singing in a monotone	ib.
The true distinction between singing and speaking laid down	279
Singing and speaking tones, as essentially distinct as motion and rest	ib.
Recitative is real singing, and not a medium between singing and speaking	ib.
The true definition of English accent	280
Mr. Forster's error with respect to the nature of the English and Scotch accent—(Note)	281
The true difference between the English and Scotch accent	284
Some attempts to form a precise idea of the quantity of the Greek and Latin languages	ib.
Dr. Gally's idea of Greek and Latin quantity examined	286

	Page
If quantity in these languages consisted in lengthening or shortening the sound of the vowel, it necessarily rendered the pronunciation of words very different, as they were differently arranged	288
Opposite opinions of learned men concerning the nature of the Greek and Latin accent	289
The definition which the ancients gave of the acute accent unintelligible, without having recourse to the system of the inflexions of the speaking voice	290
An attempt to reconcile the accent and quantity of the ancients, by reading a passage in Homer and Virgil, according to the ideas of accent and quantity here laid down	294
The only four possible ways of pronouncing these passages without singing	295
The only probable method pointed out	ib.
This method renders the reading very monotonous; but this must necessarily be the case, let us adopt what system we will	ib.
The definition of the circumflex accent; a confirmation of the system here adopted	297
The monotony of the Greek and Latin languages not more extraordinary than the poverty of their music, and the seeming absurdity of their dramatic entertainments	298
Probable causes of the obscurity and confusion in which this subject is involved, both among the ancients and moderns	302

PREPARATORY OBSERVATIONS.

As a perusal of the Observations on Greek and Latin Accent and Quantity requires a more intimate acquaintance with the nature of the voice than is generally brought to the study of that subject, it may not be improper to lay before the reader such an explanation of speaking sounds, as may enable him to distinguish between high and loud, soft and low, forcibleness and length, and feebleness and shortness, which are so often confounded, and which consequently produce such confusion and obscurity among our best prosodists.

But as describing such sounds upon paper as have no definite terms appropriated to them; like those of music, is a new and difficult task, the reader must be requested to give as nice an attention as possible to those sounds and inflexions of voice, which spontaneously annex themselves to certain forms of speech, and which, from their familiarity, are apt to pass unnoticed. But if experience were out of the question, and we were only acquainted with the organic formation of human sounds, we must necessarily distinguish them into five kinds: namely, the monotone, or one sound continuing a perceptible time in one note, which is the case with all musical sounds; a sound beginning low and sliding higher, or beginning high and sliding lower, without any perceptible intervals, which is essential to all speaking sounds. The two last may be called simple slides or inflexions; and these may be so combined as to begin with that which rises, and end with that which falls, or to begin with that which falls, and end with that which rises: and if this combination of different inflexions be pronounced with one impulse or explosion of the voice, it may not improperly be called the

circumflex or compound inflexion ; and this monotone, the two simple and the two compound inflexions, are the only modifications, independent on the passions, of which the human voice is susceptible.

The different States of the Voice.

The modifications of the voice which have just been enumerated may be called absolute ; because they cannot be converted into each other, but must remain decidedly what they are ; while different states of the voice, as high and low, loud and soft, quick and slow, are only comparative terms, since what is high in one case may be low in another, and so of the rest. Beside, therefore, the modifications of voice which have been described, the only varieties remaining of which the human voice is capable, except those produced by the passions, are high, low, loud, soft, quick, slow, forcible, and feeble. Though high and loud, and low and soft, are frequently confounded, yet, when considered distinctly, their difference is easily understood ; as if we strike a large bell with a deep tone, though it gives a very loud tone, it will still be a low one : and if we strike a small bell with a high tone, it will still be a high tone, though the stroke be ever so soft ; a quick tone in music is that in which the same tone continues but a short time, and a slow tone where it continues longer ; but in speaking, a quick tone is that when the slide rises from low to high, or from high to low, in a short time, and a slow tone the reverse ; while forcible and feeble seem to be severally compounded of two of these simple states ; that is, force seems to be loudness and quickness, either in a high or low tone also ; and feebleness seems to be softness and slowness, either in a high or a low tone likewise. As to the tones of the passions, which are so many and various, these, in the opinion of one of the best judges in the kingdom, are qualities of sound occasioned by certain vibrations of the organs of speech, independent on high, low, loud, soft, quick, slow, forcible, or feeble : which last may not improperly be called different *quantities* of sound.

It may not, perhaps, be unworthy of observation, how few are those principles which, by a different combination

with each other, produce that almost unbounded variety of which human speech consists. The different quantities of sound, as these different states of the voice may be called, may be combined so as to form new varieties with any other that are not opposite to them. Thus high may be combined with either loud or soft, quick or slow; that is, a high note may be sounded either in a loud or soft tone, and a low note may be sounded either in a loud or a soft tone also, and each of these tones may be pronounced either in a longer or a shorter time; that is, more slowly or quickly; while forcible seems to imply a degree of loudness and quickness, and feeble, a degree of softness and slowness, either in a high or a low tone. These combinations may, perhaps, be more easily conceived by classing them in contrast with each other:

High, loud, quick.

Low, soft, slow.

Forcible may be high, loud, and quick; or low, loud, and quick.

Feeble may be high, soft, and slow; or low, soft, and slow.

The different combinations of these states may be thus represented:

High, loud, quick, forcible.	Low, loud, quick, forcible.
High, loud, slow.	Low, loud, slow.
High, soft, quick.	Low, soft, quick.
High, soft, slow, feeble.	Low, soft, slow, feeble.

When these states of the voice are combined with the five modifications of voice above-mentioned, the varieties become exceedingly numerous, but far from being incalculable: perhaps they may amount (for I leave it to arithmeticians to reckon them exactly) to that number into which the ancients distinguished the notes of music, which, if I remember right, were about two hundred.

These different states of the voice, if justly distinguished and associated, may serve to throw some light on the nature of accent. If, as Mr. Sheridan asserts, the accented syllable is only louder and not higher than the other syllables, every polysyllable is a perfect monotone. If the accented syllable be higher than the rest, which

is the general opinion both among the ancients and moderns, this is true only when a word is pronounced alone, and without reference to any other word; for when suspended at a comma, concluding a negative member followed by an affirmative, or asking a question beginning with a verb; if the unaccented syllable or syllables be the last, they are higher than the accented syllable, though not so loud. So that the true definition of accent is this; *If the word be pronounced alone, and without any reference to other words, the accented syllable is both higher and louder than the other syllables either before or after it; but if the word be suspended, as at the comma, if it end a negative member followed by an affirmative, or if it conclude an interrogative sentence beginning with a verb, in each case the accented syllable is louder and higher than the preceding, and louder and lower than the succeeding syllables.* This will be sufficiently exemplified in the following pages. In the mean time it may be observed, that if a degree of swiftness enters into the definition of force, and that the accented syllable is the most forcible, it follows that the accent does not necessarily lengthen the syllable, and that if it falls on a long vowel, it is only a longer continuation of that force with which it quickly or suddenly commenced; for as the voice is an efflux of air, and air is a fluid like water, we may conceive a sudden gush of this fluid to continue either a longer or a shorter time, and thence form an idea of long or short quantity. If, however, this definition of force, as applied to accent, should be erroneous or imaginary, let it be remembered it is an attempt to form a precise idea of what has hitherto been left in obscurity; and that, if such an attempt should fail, it may at least induce some curious inquirer to shew where it fails, and to substitute something better in its stead.

If these observations are just, they may serve to show how ill-founded is the opinion of that infinite variety of voice of which speaking sounds consist. That a wonderful variety may arise from the key in which we speak, from the force or feebleness with which we pronounce, and from the tincture of passion or sentiment we infuse into the words, is acknowledged: but speak in what key we

will, pronounce with what force or feebleness we please, and infuse whatever tincture of passion or sentiment we can imagine into the words, still they must necessarily be pronounced with one of the foregoing modifications of the voice. Let us go into whatever twists or *xig-zags* of tone we will, we cannot go out of the boundaries of these inflexions. These are the outlines on which all the force and colouring of speech is laid; and these may be justly said to form the first principles of speaking sounds.

Exemplification of the different Modifications of the Voice. The Monotone, the Rising Inflexion, the Falling Inflexion, the Rising Circumflex, and the Falling Circumflex.

Though we seldom hear such a variety in reading or speaking as the sense and satisfaction of the ear demand, yet we hardly ever hear a pronunciation perfectly monotonous. In former times we might have found it in the midnight pronunciation of the Bellman's verses at Christmas; and now the Town crier, as Shakspeare calls him, sometimes gives us a specimen of the monotonous in his vociferous exordium—" *This is to give notice!*" The clerk of a court of justice also promulgates the will of the court by that barbarous metamorphosis of the old French word *Oyex! Oyex!* Hear ye! Hear ye! into *O yes! O yes!* in a perfect sameness of voice. But however ridiculous the monotone in speaking may be in the above-mentioned characters, in certain solemn and sublime passages in poetry it has a wonderful propriety, and, by the uncommonness of its use, it adds greatly to that variety with which the ear is so much delighted.

This monotone may be defined to be a continuation or sameness of sound upon certain words or syllables, exactly like that produced by repeatedly striking a bell: such a stroke may be louder or softer, but continues in exactly the same pitch. To express this tone, a horizontal line may be adopted; such a one as is generally used to signify a long syllable in verse. This tone may be very properly introduced in some passages of Aken-side's *Pleasures of Imagination*, where he so finely de-

scribes the tales of horror related by the village matron to her infant audience——

Breathing astonishment ! of witching rhymes
And evil spirits ; of the death-bed call
To him who robb'd the widow, and devour'd
The orphan's portion ; of unquiet souls
Ris'n from the grave to ease the heavy guilt
Of deeds in life conceal'd ; of shapes that walk
At dead of night, and clank their chains, and wave
The torch of hell around the murd'rer's bed.

If the words “ of shapes that walk at dead of night ” are pronounced in a monotone, it will add wonderfully to the variety and solemnity of the passage.

The rising inflexion is that upward turn of the voice we generally use at the comma, or in asking a question beginning with a verb, as *Nó*, say you ; did he say *Nó* ? This is commonly called a suspension of voice, and may not improperly be marked by the acute accent thus (´).

The falling inflexion is generally used at the semicolon and colon, and must necessarily be heard in answer to the former question : *He did* : he said *Nò*. This inflexion, in a lower tone of voice, is adopted at the end of almost every sentence, except the definite question, or that which begins with the verb. To express this inflexion, the grave accent seems adapted, thus (˘).

The rising circumflex begins with the falling inflexion, and ends with the rising upon the same syllable, and seems as it were to twist the voice upwards. This inflexion may be exemplified by the drawling tone we give to some words spoken ironically ; as the word *Clodius* in Cicero's Oration for Milo. This turn of voice may be marked in this manner (v) :

“ But it is foolish in us to compare Drusus Africanus and ourselves with *Clòdus* ; all our other calamities were tolerable, but no one can patiently bear the death of *Clòdus*.”

The falling circumflex begins with the rising inflexion, and ends with the falling upon the same syllable, and seems to twist the voice downwards. This inflexion seems generally to be used in ironical reproach ; as on the word *you* in the following example :

“ So then you are the author of this conspiracy against

me? It is to you that I am indebted for all the mischief that has befallen me."

If to these inflexions we add the distinction of a phrase into accentual portions, as

Prosperity | gáins friends | and advérsity | tries them, |
and pronounce *friends* like an unaccented syllable of *gains* ; *and* like an unaccented syllable of *adversity* ; and *them* like an unaccented syllable of *tries* ; we have a clear idea of the relative forces of all the syllables, and approximate closely to a notation of speaking sounds.

For farther information respecting this new and curious analysis of the human voice, see *Elements of Elocution*, second edition, page 62 ; and *Rhetorical Grammar*, third edition, page 143.

OBSERVATIONS

ON THE

GREEK AND LATIN ACCENT,

ETC.

1. In order to form an idea of the Accent and Quantity of the dead languages, it will be necessary first to understand what we mean by the accent and quantity of our own language*: and as quantity is supposed by some to

* It is not surprising that the accent and quantity of the ancients should be so obscure and mysterious, when two such learned men of our own nation as Mr. Forster and Dr. Gally differ about the very existence of quantity in our own language. The former of these gentlemen maintains, that "the English have both accent and quantity, and that no language can be without them," but the latter asserts, that, "in the modern languages, the pronunciation doth not depend upon a natural quantity, and therefore a greater liberty may be allowed in the placing of accents." And in another place, speaking of the northern languages of Europe, he says, that "it was made impossible to think of establishing quantity for a foundation of harmony in pronunciation. Hence it became necessary to lay aside the consideration of quantity, and to have recourse to accents. In these and some other passages, that writer," says Forster, "seems to look upon accents as alone regulating the pronunciation of English, and quantity as excluded from it."—*Forster's Essay on Accent and Quantity*, page 28.

As a farther proof of the total want of ear in a great Greek scholar—Lord Monboddo says, "Our accents differ from the Greek in two material respects: First, they are not appropriated to particular syllables of the word, but are laid upon different syllables, according to the fancy of the speaker, or rather as it happens: for I believe no man speaking English does, by choice, give an accent to one syllable of a word different from that which he gives to another."

"Two things, therefore, that in my opinion constitute our verse, are the number of syllables, and the mixture of loud and soft, according to certain rules. As to quantity, it is certainly not essential to our verse, and far less is accent."—See Steele's *Prosodia Rationalis*, page 103, 110.

regulate the accent in English as well as in Greek and Latin, it will be necessary first to inquire, what we mean by long and short vowels, or, as some are pleased to term them, syllables.

2. In English, then, we have no conception of quantity, arising from any thing but the nature of the vowels, as they are pronounced long and short. Whatever retardation of voice in the sound of a vowel there might be in Greek or Latin before two consonants, and those often twin consonants, we find every vowel in this situation as easily pronounced short as long; and the quantity is found to arise from the length or shortness we give to the vowel, and not from any obstruction of sound occasioned by the succeeding consonant. Thus the *a* in *banish*, *banner*, and *banter*, is short in all these words, and long in *paper*, *taper*, and *vapour*: the *i* long in *miser*, *minor*, and *mitre*, and short in *misery*, *middle*, and *mistress*: and so of the rest of the vowels; and though the accent is on the first syllable of all these words, we see it perfectly compatible with either long or short quantity.

3. As a farther proof of this, we may observe, that unaccented vowels are frequently pronounced long when the accented vowels are short. Thus the *o* in *Cicero*, in English, as well as in Latin pronunciation, is long, though unaccented: and the *i* short, though under the accent. The same may be observed of the name of our English poet *Lillo*. So in our English words *cónclave*, *réconcile*, *chámomile*, and the substantives *cónfine*, *pérfume*, and a thousand others, we see the first accented syllable short, and the final unaccented syllable long. Let those who contend, that the acute accent and long quantity are inseparable, call the first vowels of these words long, if they please; but to those who make their ear, and not their eye, the judge of quantity, when compared with the last vowels, they will always be esteemed short*.

* A late very learned and ingenious writer tells us, that our accent and quantity always coincide; he objects to himself the words *signify*, *magnify*, *qualify*, &c. where the final syllable is longer than the accented syllable; but this he asserts, with the greatest probability, was not the accentuation of our ancestors, who placed the accent on the

4. The next object of inquiry is, What is the nature of English accent? Mr. Sheridan*, with his usual decision, tells us, that accent is only a greater force upon one syllable than another, without any relation to the elevation or depression of the voice; while almost every other writer on the subject, makes the elevation or depression of the voice inseparable from accent. When words are pronounced in a monotone, as the bellman repeats his verses, the crier pronounces his advertisement, or the clerk of a church gives out the psalm, we hear an *ictus* or accentual force upon the several accented syllables, which distin-

last syllable, which is naturally the longest. But this sufficiently proves, that the accent does not necessarily lengthen the syllable it falls on; that is, if length consists in pronouncing the vowel long, which is the natural idea of long quantity, and not the duration of the voice upon a short vowel occasioned by the retardation of sounding two succeeding consonants, which is an idea, though sanctioned by antiquity, that has no foundation in nature; for who, that is not prejudiced by early opinion, can suppose the first syllable of *elbow* to be long, and the last short?—See *Essay on Greek and Latin Prosodies*.

* The term (accent) with us has no reference to inflexion of the voice or musical notes, but only means a peculiar manner of distinguishing one syllable of a word from the rest.—*Lectures on Elocution*, quarto edition, page 41.

To illustrate the difference between the accent of the ancients and that of ours, (says Mr. Sheridan,) let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable, which forms an Iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by striking a soft note first, followed by one more forcible, and so in succession. Let the same movement be sounded by the trumpet in an alternation of high and low notes, and it will give a distinct idea of the difference between the English accent and those of the ancients.—*Art of Reading*, page 75.

I am sorry to find one of the most ingenious, learned, and candid inquirers into this subject, of the same opinion as Mr. Sheridan. The authority of Mr. Nares would have gone near to shake my own opinion, if I had not recollected that this gentleman confesses he cannot perceive the least of a diphthongal sound in the *i* in *strike*, which Dr. Wallis, he observes, excludes from the simple sounds of the vowels. For if the definition of a vowel sound be, that it is formed by one position of the organs, nothing can be more perceptible than the double position of them in the present case, and that the noun *eye*, which is perfectly equivalent to the pronoun *I*, begins with the sound of *a* in *father*, and ends in that of *e* in *equal*.—See Nares's *English Orthoëpy*, page 2, 144.

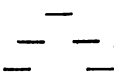
guishes them from the others, but no more variety of tone than if we were to beat the syllables of the same words upon a drum, which may be louder or softer, but cannot be either higher or lower; this is pronouncing according to Mr. Sheridan's definition of accent: and this pronunciation certainly comes under the definition of singing; it is singing ill, indeed, as Julius Cæsar said of a bad reader,—but still it is singing, and therefore essentially different from speaking: for in speaking, the voice is continually *sliding* upwards or downwards; and in singing it is *leaping*, as it were, from a lower to a higher, or from a higher to a lower note: the only two possible ways of varying the human voice with respect to elevation or depression: so that when we are told by some writers on this subject, that the speaking of the ancients was a *kind* of singing, we are led into the error of supposing, that singing and speaking differ only in degree, and not in kind; whereas they are just as different as motion and rest*.

5. Whenever in speaking we adopt a singing tone, (which was formerly the case with Puritan preachers,) it differs essentially from speaking, and can be pricked down upon paper, and be played upon a violin: and whenever in singing we adopt a speaking tone, the slide of this tone is so essentially distinct from singing as to shock the ear like the harshest discord. Those, therefore, who rank recitative as a medium between singing and speaking, are utterly ignorant of the nature of both. Recitative is just as much singing as what is called air, or any other species of musical composition.

6. If we may have recourse to the eye, the most distinct and definite of all our senses, we may define musical

* It is not denied, that the slides in speaking may sometimes leap, as it were, from a low to a high, or from a high to a low note; that is, that there may be a very considerable interval between the end of one of those slides and the beginning of another; as between the high note in the word *no* in the question, *Did he say No?* and the low note which the same word may adopt in the answer, *No, he did not.* But the sound which composes the note of speaking, as it may be called, and the sound which composes the note of singing, are essentially distinct; the former is in continual motion, while the latter is for a given time at rest.—See Note to sec. 23.

notes to be horizontal lines, and speaking tones oblique lines; the one rises from low to high, or falls from high to low by distinct intervals, as the following straight lines

to the eye ; the other slides upwards or down-

wards, as the following oblique lines  nor is the one

more different to the eye than the other is to the ear. Those, therefore, who gravely tell us, that the enunciation of the ancients was a kind of musical speaking, impose upon us with words to which we can annex no ideas; and when they attempt to illustrate this musico-speaking pronunciation, by referring us to the Scotch and other dialects, they give us a rhetorical flourish instead of a real example; for however the Scotch and other speakers may drawl out the accent, and give the vowel a greater length than the English, it is always in an oblique, and not in a straight line; for the moment the straight line of sound, or the monotone is adopted, we hear something essentially distinct from speaking.

7. As high and low, loud and soft, forcible and feeble, are comparative terms, words of one syllable pronounced alone, and without relation to other words or syllables, cannot be said to have any accent*. The only distinction to which such words are liable, is an elevation or depression of voice, when we compare the beginning with the end of the word or syllable. Thus a monosyllable, considered singly, rises from a lower to a higher tone in the question *No?* which may therefore be called the acute accent, and

* How the ancients could make every monosyllable accented, (that is, according to their definition of accent, pronounced with an elevated tone of voice,) without telling us how this elevation happened, whether it was an elevation of one part of the syllable above the other, or the elevation of one word or syllable above other words or syllables,—how these distinctions, I say, so absolutely necessary to a precise idea of accent, should never be once mentioned, can be resolved into nothing but that attachment to words without ideas, and that neglect of experiment, which have involved the moderns in the same mist of ignorance and error.

falls from a higher to a lower tone upon the same word in the answer *Nò*, which may therefore be called the grave. But when the accented word or syllable is associated with unaccented words or syllables, the acute accent is louder and higher than the preceding, and louder and lower than the succeeding syllables, as in the question, *Satisfactorily did he say?* and the grave accent both louder and higher than either the preceding or succeeding syllables in the answer—*He said satisfactorily*. Those who wish to see this explained more at large may consult *Elements of Elocution*, page 183; or *Rhetorical Grammar*, 3d. edit. page 77.

8. This idea of accent is so evident upon experiment, as to defy contradiction; and yet, such is the general ignorance of the modifications of the voice, that we find those who pretend to explain the nature of accent the most accurately, when they give us an example of the accent in any particular word, suppose it always pronounced affirmatively and alone*; that is, as if words

* That excellent scholar Mr. Forster furnishes an additional instance of the possibility of uniting a deep and accurate knowledge of what is called the prosody of the ancients, with a total ignorance of the accent and quantity of our own language. After a thousand examples to shew how the English is susceptible of every kind of metre among the ancients (though in all his examples he substitutes English *accent* for Greek and Latin *quantity*) he proceeds to shew the difference between the English, the Irish, and the Scotch pronunciation.

“The English join the acute and long time together, as in *liberty*; *y* short. The Scotch observe our quantity, and alter our accent, *liberty*; *y* short. When I say they observe our quantity, I mean they pronounce the same syllable long which we do, but they make it longer. In respect to the circumflex, with which their pronunciation abounds, it may be remarked, that it is not formed as the Greek, Latin, and English, of an acute and grave, but of a grave and acute, *liberty*, *nòs*, *ròund*, English; *ròund*, Scotch.

“The Irish observe our quantity and accent too, but with a greater degree of spirit or emphasis, which Scaliger calls *afflatio in latitudine*, giving to most syllables an aspiration.”—*Essay on Accent and Quantity*, page 75.

Mr. Forster falls exactly into the mistake of Mr. Sheridan, though he has a quite different idea of accent. He supposes *liberty* always pronounced by an Englishman in one manner, and that as a single word, or at the end of a sentence: he has not the least notion of the different inflexion the same word may have accordingly as the accent is differently inflected, as we may plainly perceive in the following

were always pronounced with one inflexion of voice, and as if there were no difference with respect to the nature of the accent, whether the word is an affirmation or a question, in one part of the sentence, or in another; where nothing can be more palpable to a correct ear than that the accents of the word *voluntary* in the following sentences are essentially different:

His resignation was *vòluntary*.

He made a *vòluntary* resignation.

In both, the accent is on the first syllable. In the first sentence, the accented syllable is higher and louder than

question: Is it *liberty* or licentiousness you plead for? where the English raise the voice on the latter syllables, as the Scotch too frequently do. With respect to the quantity of the first syllable, which Mr. Forster says the Scotch preserve in this word, I must dissent from him totally; for they preserve the accent, and alter the quantity by pronouncing the first syllable as if written *leeberity*. If Mr. Forster calls this syllable long in the English pronunciation of it, I should be glad to be told of a shorter accented syllable than the first of *liberty*: if he says the accent being on it renders it long; I answer this subverts his whole system; for, if accent falling on any vowel, makes it long, the quantity of the Greek and Latin is overturned, and *cæno* in the first line of the *Æneid*, must be a spondee.

This is the consequence of entering on the discussion of a difficult point, without first defining the terms;—nothing but confusion and contradiction can ensue.

But I must give this writer great credit for his saying the Scotch pronunciation abounds with the circumflex; for this is really the case; and the very circumflex opposite to the Greek and Latin, beginning with the grave and ending with the acute. I am not, however, a little astonished that this did not shew him how deficient the ancients were in this modification of the voice, which, though used too frequently in Scotland, is just as much in the human voice as the other circumflex; and may be and is often used in England, with the utmost propriety. With respect to the common circumflex on Greek, Latin, and some French words, the accentual use of it is quite unknown, and it only stands for long quantity; but both these circumflexes are demonstrably upon the human voice in speaking, and may be made as evident by experiment as the stress of an accented syllable by pronouncing the word on which it is placed.—See *Rhetorical Grammar*, third edition, page 80.

I must just take notice of the inaccuracy of Mr. Forster in saying the last syllable of *liberty* is short, and yet that it has the circumflex accent: this is contrary to all the prosody of antiquity, and contrary to the truth of the case in this instance; for it is the length of the first syllable, arising from the circumflex on it, which distinguishes the Scotch from the English pronunciation.

the other syllables; and in the second, it is louder and lower than the rest. The same may be observed of the following question:

Was his resignation *voluntary* or *involuntary*?

Where the first syllable of the word *voluntary* is louder and lower than the succeeding syllables; and in the word *involuntary* it is louder and higher. Those who have not ears sufficiently delicate to discern this difference, ought never to open their lips about the acute or grave accent, as they are pleased to call them: let them speak of accent as it relates to stress only, and not to elevation or depression of voice, and then they may speak intelligibly.

9. A want of this discernment has betrayed Mr. Forster into obscurity and contradiction. To say nothing of his asserting that the English, Irish, and Scotch accents differ, (where accent cannot possibly mean stress, for then English verse would not be verse in Ireland and Scotland,) what shall we think of his telling us, that in England we pronounce the word *majesty** with an acute accent, and long quantity upon the first syllable, and the two last syllables with a grave accent and short quantity; and that in Scotland this word is pronounced with a grave accent, and long quantity on the first syllable, and with an acute accent and short quantity on the last? Now, if by accent is meant stress, nothing is more evident than that the English and Scotch, with the exception of very few words, place the accent on the same syllable; but if elevation be included in the idea of accent, it is as evident that the English pronounce the first syllable louder and higher than the two last when they pronounce the word either singly, or as ending a sentence; as

He spoke against the king's *màjesty*:

* Would not any one suppose, from Mr. Forster's producing this word as an example of the English accent, that the English always pronounced it one way, and that as if it ended a declarative sentence? This is exactly like the mistake of Priscian in the word *Natura*.—See sect. 20, in the Notes.

and louder and lower than the two last when it is the last accented word but one in a sentence, as

He spoke against the *májesty* of the king :

or when it is the last word in asking a question, beginning with a verb, as

Did he dare to speak against the king's *májesty* ?

10. Where then is the difference, it will be asked, between the English and Scotch pronunciation ? I answer precisely in this ; that the Scotch are apt to adopt the rising circumflex and long quantity where the English use the simple rising inflexion and short quantity. Thus in the word *majesty*, as well as in every other of the same form, they generally adopt the rising inflexion, as in the two last sentences, whether it ends a question beginning with a verb, as, " Is this the picture of his *májesty* ? " or whether it ends an affirmative sentence, as, " This is the picture of his *majesty* . " And it is the prevalence of this long quantity with the rising inflexion that forms the principal difference between the English and Scotch pronunciation.

11. Having thus endeavoured to ascertain the accent and quantity of our own language, let us next inquire into the nature of the accent and quantity of the ancients *.

* So much are the critics puzzled to reconcile the tragic and comic verses of the ancients to the laws of metre, that a learned writer in the *Monthly Review*, for May, 1762, speaking of the corrections of Dr. Heath, in his notes or readings of the old Greek tragedians, says—

" These Emendations are much more excusable than such as are made merely for the sake of the metre, the rules of which are extremely vague and various, as they are laid down by the metric critics, that we will venture to say any chapter in *Robinson Crusoe* might be reduced to measure by them. This is not conjecture ; the thing shall be proved.

" As I was rummaging about her, *Iambicus dimeter hypercatalectus*
 " I found several *Dochmaicus*
 " Things that I wanted, . . . *Dactylicus dimeter*
 " A fire shovel and tongs, . . . *Dochmaicus ex epitrito quarto syllaba*
 " Two brass kettles, *Dochmaicus*
 " A pot to make chocolate, . . *Periodus brachycatalectus*
 " Some horns of fine glaz'd powder, *Euripideus*
 " A gridiron and seven . . . *Dactylica penthimimeris*
 " -Ral other necessaries. . . . *Basis anapæstica cum syllaba.*"

12. The long quantity of the ancients must arise either from a prolongation of the sound of the vowel, or from that delay of voice which the pronunciation of two or more consonants in succession is supposed naturally to require. Now vowels were said to be either long by nature or long by position. Those long by nature* were such as were long, though succeeded by a single consonant, as the *u* in *natura*, and were a sort of exception to the general rule; for a vowel before a single consonant was commonly short, as in every *u* in the word *tumulus*. Those vowels which were long by position were such as were succeeded by two or more consonants, as the first *o* in *sponsor*: but if the long and short quantity of the ancients was the same distinction of the sound of the vowel as we make in the words *cadence* and *magic*, calling the first *a* long, and the second short, then the *a* in *mater* and *pater*† must have been pronounced like our *a* in *later* and *latter*; and those vowels which were long by position, as the *a* in *Bacchus* and *campus*, must have been sounded by the ancients as we hear them in the English words *bake* and *cane*.

13. If therefore the long quantity of the ancients was no more than a retardation of voice on the consonants, or that duration of sound which an assemblage of consonants is supposed naturally to produce without making any alteration in the sound of the vowel, such long quantity as this an English ear has not the least idea of. Unless the sound of the vowel be altered, we have not any conception of a long or short syllable; and the first syllables

* If the long quantity of the Greek and Latin arose naturally from the retardation of sound occasioned by the succeeding consonants, the long vowels in this situation ought to have been termed long by nature, and those long vowels which come before single consonants should have been called long by custom: since it was nothing but custom made the vowel *e* in *decus* (honour) short, and in *dedo* (to give) long: and the vowel *o* in *ovum* (an egg) long, and in *ovo* (to triumph) short.

† I do not here enter into the question concerning the ancient sound of the Latin *a* which I am convinced was like our *a* in *water*; but whether it was like the *a* in *paper*, *father*, or *water*, is not of any importance in the present question; the quantity is the same, supposing it to have been any one of them.

of *banish*, *banner*, and *banter*, have, to our ears, exactly the same quantity.

14. But if the long quantity of the ancients arose naturally from the obstruction the voice meets with in the pronunciation of two or more consonants, how does it happen that the preceding consonants do not lengthen the vowel as much as those which succeed? * Dr. Gally tells us, the reason of this is, “that the vowel being the “most essential part of the syllable, the voice hastens to “seize it; and, in order to do this, it slurs over all the “consonants that are placed before it, so that the voice “suffers little or no delay, but the case of the consonant “that follows is not the same: it cannot be slurred over, “but must be pronounced full and distinct, otherwise it “would run into and be confounded with the following “syllable. By this mean the voice is delayed more in “the latter than in the former part of the syllable, and “ὀτ’ is longer than στρο, and ην longer than Σπλη.”

I must own myself at a loss to conceive the force of this reasoning. I have always supposed the consonant, when it forms part of a syllable, to be as essential to its sound as the vowel: nor can I conceive why the latter consonants of a syllable may not be pronounced as rapidly as the former, without running the former syllable into the latter, and thus confounding them together; since no such confusion arises when we end the first syllable with the vowel, and begin the following syllable with the consonants, as *pro-crastino*, *pro-stratus*, &c. as in this case there is no consonant to stop the first syllable, and prevent its running into the second: so that Dr. Gally seems to have *slurred* over the matter rather than to have explained it: but as he is the only writer who has attempted to account for the manner in which quantity is produced by consonants, he is entitled to attention.

15. In the first place, then, in words of more than one syllable but one consonant can belong to the *preceding* vowel, as the others must necessarily be considered as belonging to the *succeeding* vowel, and according to Dr.

* “Dissertation against pronouncing the Greek Language according to Accents.”—Dissert. ii. page 50, second edition

ally, must be hurried over, that the voice may seize its favourite letter. As one consonant therefore does not naturally produce long quantity, where is the delay if the other consonants are hurried over? and, consequently, where is the long quantity which the delay is supposed to produce? This is like adding two nothings together to produce a something.

16. But what does he mean by the necessity there is of pronouncing the latter consonant full and distinct, that it may not run into and be confounded with the following syllable? Must not every consonant be pronounced full and distinct, whether we pronounce it rapidly or slowly, whether before or after the vowel? Is not the *str* in *stramen* pronounced as full and distinct as the same letters in *castra*, *castrametor*, &c.? I know there is a shadow of difference by pronouncing the vowel in our short English manner so as to unite with the *s*, as if written *cass*; but if we make the preceding vowel long, as in *case*, and according to the rules of syllabication laid down by Ramus, Ward, and the Latin grammarians, carry the consonants to the succeeding syllable, as if written *cay-stray*, we find these consonants pronounced exactly in the same manner: and this leads us to suppose that double consonants were the signs only, and not the efficient of long quantity; and that this same long quantity was not simply a duration of sound upon the consonants, but exactly what we call long quantity—a lengthening of the sound by pronouncing the vowel open, as if we were to pronounce the *a* long in *mater*, by sounding it as if written *mayter*: and the same letter short in *pater*, as if it were written *patter**.

* What exceedingly corroborates this idea of quantity is, the common or doubtful vowels as they are called; that is, such as come before a mute and a liquid; as the first *a* in *patria*, the *e* in *refluo*, &c.; as in these words the vowel preceding the mute or liquid is either long or short, as the writer or speaker pleases to make it. But if the consonants naturally retard the sound of the syllable, so as to make it long, how could this be? If the syllable was to be made long, did the speaker dwell longer on the consonants, and if it was to be made short, did he hurry them over? And did this make the difference in the quantity of these syllables?—The utter impossibility of conceiving this to have been the case renders it highly probable that the long or short quantity lay only in the vowel.

17. The reason of our repugnance to admit of this analogy of quantity in the learned languages is, that a diametrically opposite analogy has been adopted in the English, and, I believe, in most modern tongues—an analogy which makes the vowel long before one consonant, and short before more than one.

18. If, however, the quantity of the ancients lay only in the vowel, which was lengthened and shortened in our manner by altering the sound, how strange must have been their poetical language, and how different from the words taken singly! Thus the word *nec*, which, taken singly, must have been pronounced with the vowel short, like our English word *neck*;—in composition, as in the line of Virgil, where it is long,

“Fulgura, *nec* diri toties arsêre cometæ,

must have been pronounced as if written *neek*; just as differently as the words *proper*, *of mankind*, *is*, and *man*, in the line of Pope, would be pronounced by the same rule,

“The proper study of mankind is man;

and as if written,

“The *propeer* study *ove mane-kind ees mane*.”

When to this alteration of the quantity by the means of succeeding consonants, we add that rule—

“Finalem cæsura brevem producere gaudet,”——

which makes the short or doubtful vowel long, that either immediately precedes the cæsura, or concludes the hexameter verse—what must be our astonishment at this very different sound of the words, arising merely from a different collocation of them, and at the strange variety and ambiguity to the ear this difference must occasion*!

* See this idea of the different sound of words, when taken singly, and when in composition, most excellently treated by the author of the Greek and Latin Prosodies, attributed to a late Bishop of St. Asaph, page 101.

19. But if this system of quantity among the ancients appears strange and unaccountable, our wonder will not be diminished when we inquire into the nature of their accent.

20. From what has been said of accent and quantity in our own language, we may conclude them to be essentially distinct and perfectly separable: nor is it to be doubted that they were equally separable in the learned languages: instances of this from the scholiasts and commentators are innumerable; but so loose and indefinite are many of their expressions, so little do they seem acquainted with the analysis of the human voice, that a great number of quotations are produced to support the most opposite and contradictory systems. Thus Vossius, Henninius, and Dr. Gally, produce a great number of quotations which seem to confound accent and quantity, by making the acute accent and long quantity signify the same; White, Michaëlis, Melanchthon, Forster, Primat, and many other men of learning, produce clouds of witnesses from the ancients to prove that accent and quantity are essentially different*. The only thing they seem to agree in is, that the acute accent always raises the syllable on which it is placed higher than any other in the word†. This is certainly true, in English pronunciation, if we pronounce the word singly, and terminate

* Is it not astonishing that learned men will wrangle with each other for whole pages about the sense of a word in Dionysius of Halicarnassus, upon the difference between singing and speaking sounds, when this difference is just as open to them by experiment as it was to him? Who can sufficiently admire the confidence of Isaac Vossius, who says—"In cantu latius evagari sonos, quam in recitatione aut communi sermone, utpote in quo vitiorum habeatur, si vox ultra *diapente* seu tres tonos et semitonium, acuatur." In singing, the sound has a larger compass than in reading or common speaking, inasmuch that in common discourse, whatever is higher than the *diapente* is held to be extremely vicious.

† Thus Priscian. "In unaquaque parte orationis *arsis* et *thesis* sunt velut in hac parte *natura*: ut quando dico *natu*, elevatur vox et est *arsis* in *tu*: quando vero *ra*, deprimitur vox et est *thesis*." Any one would conclude from this description of the rising and falling of the voice upon this word, that it could only be pronounced one way, and that there was no difference in the comparative height of the vowel *u* in the two following sentences

it as if no other were to follow: but if we pronounce it in a sentence, where it is the last accented word but one, or where it is at the end of a question beginning with a verb when we suspend the voice in expectation of an answer, we then find the latter syllables of the word, though unaccented, are pronounced higher than the accented syllable in the former part of the word. See No. 7.

21. But what are we to think of their saying, that every monosyllable is either acuted or circumflexed? * If the acute accent signifies an elevation of voice, this, with respect to words of one syllable, must mean elevated above some other word either preceding or succeeding, since elevation is a mere comparative word; but this is not once mentioned by them; if it has any meaning, therefore, it must imply that the acute accent is the monosyllable, pronounced with, what I should call, the *rising inflexion*, or *upward slide*; and then we can comprehend how a monosyllable may have the acute accent without reference to any other word; as when we begin a syllable low, and slide it higher, or begin it high, and slide it lower, it may be said to be acute or grave of itself; that is, when it is pronounced alone, and independent of other words. Unless we adopt this definition of the acute and grave, it will be impossible to conceive what the old grammarians mean when they speak of a monosyllable having the grave or the acute accent. Thus Diomedes says on some words changing their accent—
 “Si, *post* adverbium cum gravi pronunciatur accentu,
 “erit præpositio; si acuto erit adverbium, ut *longo post*
 “*tempore veni.*”

22. It was a canon in the prosody of the Greeks and

Lucretius wrote a book *De Rerum Natura*.

Lucretius wrote a book *De Natura Rerum*.

Whereas it is evident that the word *natura* is susceptible of two different pronunciations: in the first sentence the syllable *tu* is louder and higher than the last; and in the second it is louder and lower than the last; and this confounding of loud with high, and soft with low, seems to be the great stumbling block, both of ancients and moderns.—See No. 7, 8, &c.

* *Ea vero quæ sunt syllabæ unius erunt acuta aux flexa; ne sit aliqua vox sine acuta.*—*Quinct.* lib. i. c. 5.

Romans, that words of more than one syllable must have either an acute or a circumflex accent; and that the other syllables, without an accent, were to be accounted grave: but if this be so, what are we to think of those numerous monosyllables, and the final syllables of those dissyllables, that we see marked with the grave accent, as Μέν, πρό, σὺν, Θεός, ἄνθρωπος, &c. &c. λ? “Why these words” says Mr. Forster, “whatever Dr. Gally may conceive, had certainly their elevation on the last syllable:” and this opinion of Mr. Forster’s is supported by some of the most respectable authorities*.

23. With respect to the power of the accent in both the Greek and Latin Languages nothing can be better established by the ancient grammarians than that the acute accent did not lengthen the syllable it fell upon; and that short syllables, remaining short, had often the acute accent. This opinion has been irrefutably maintained by Mr. Forster†, and the author of *Observations*

* The seeming impossibility of reconciling accent and quantity made *Herman Vanderhardt*, the author of a small treatise, entitled, “*Arcanum Accentuum Græcorum*,” consider the marks of Greek accentuation as referring not to syllabic, but oratorical accent. But, as Mr. Forster observes, “if this supposition were true, we should not meet with the same word constantly accented in the same manner as we see it at present. A word’s oratorical accent will vary according to the general sentiment of the passage wherein it occurs; but its syllabic accent will be invariably the same, independent of its connexion with other words in the same sentence, except in the case of enclitics and a few others.”—*Essay on Accent and Quantity*, page 25.

† But when Mr. Forster endeavours to explain how this is to be done, he has recourse to music.

“Notwithstanding the reluctance of Vossius, Henninius, and thousands after them, to admit the acute as compatible with a short time, if I could have them near me with a flute in my hand, or rather with an organ before us, I would engage to convince them of the consistency of these two. I would take any two keys next to each other, one of which would consequently give a sound lower than the other: suppose the word *ἄνθρωπος* before us, or *ἄνθρωπος*, both which words Vossius would circumflex on the penultimate, instead of giving an acute to the first, according to our present marks: I would conformably to these marks just touch the higher key for the initial *ἄ*, and take my finger off immediately; and then touch the lower key, on which I would dwell longer than I did on the higher, and that would give me a grave, with a long time for the syllable *u*, the same lower key I would just touch again, and instantly leave

on the Greek and Latin Prosodies; though as strenuously denied by Dr. Gally*, Isaac Vossius, and Henninius; and these last seem to have been persuaded of the inseparable concomitancy of the acute accent and long quantity, from the impossibility they suppose there was of separating them in any language. But if we make our ears, and not our eyes, judges of quantity, can any thing be more palpable than the short quantity of the accented syllables of *próselyte*, *ánodyne*, *tríbune*, and *ínmate*; and the long quantity of the final syllables of

“ it, which would give me a grave, with a short time for δ : *auh*.
 “ Now if this can be done on a wind instrument within the narrow
 “ compass of two notes, it may be done by the organs of human
 “ speech, which are of the nature of a wind instrument, in ordinary
 “ pronunciation. For the sounds of our voice in common speech
 “ differ from those of such musical instruments, not in *quality*, but
 “ in arithmetical discrete quantity, or number only, as hath been
 “ observed before, and as confirmed by the decisive judgment of that
 “ nice and discerning critic, Dionysius of Halicarnassus. Here then
 “ is, to demonstration, an acute tone consistent with a short time,
 “ and a grave tone with a long one.” P. 342, 343.—To this I may
 add the observation made by the author of the *Essay on the Harmony*
of Language. “ Strange it seems, that the author of this passage
 “ should maintain an opinion so contrary to truth, so repugnant to
 “ his own purpose, so belied by daily and hourly experience, as that
 “ the union of the acute tone, with a short quantity, seldom occurs
 “ in English pronunciation, and is hardly practicable by an English
 “ voice.” And still more strange, I may add, is it, that these two
 authors should not see that the experiment which is called a demon-
 stration, has nothing to do with the point in question. It regards
 tones that rise or fall by perceptible intervals, and not such as rise
 or fall by slides or imperceptible ones. Let it once be allowed that
 the Greeks and Romans sung their language instead of speaking it,
 and then the acute or grave accent, with long or short quantity, are
 easily conceived; but it is not about musical, but speaking tones that
 we inquire; and though the authority of Dionysius of Halicarnassus
 is cited for the nature of the speaking voice as distinct, in degree
 only and not in kind, from singing, I boldly assert that this is not
 matter of authority, but of experiment, and that singing and speaking
 are as distinct as motion and rest. It is true some motion may be so
 slow as not to be perceived: but then it is not to be considered as
 rest: as a curve may approach so near to a right line as not to be
 distinguishable from it: but in these cases, where the senses, and not
 the understanding, are addressed, things are to be estimated for just
 what the senses value them at.—De non apparentibus, et de non
 existentibus, eadem est ratio.

* If the acute accent or stress, as Dr. Gally calls it, made the short syllable long, what becomes of the metre of verse? How will he scan
 “ Arma virumque cauo ”?

these words? And when we pronounce the Greek and Latin words, *σφάλω*, *fallo*, *ἄμφω*, *ambo*, nothing can be more evident than the long quantity of the final vowel though without the accent, and the short quantity of the initial and accented syllable.

24. As to the long quantity arising from the succession of two consonants, which the ancients are uniform in asserting, if it did not mean that the preceding vowel was to lengthen its sound, as we should do by pronouncing the *a* in *scatter* as we do in *skater*, (one who skates) I have no conception of what it meant*; for if it meant that only the time of the syllable was prolonged, the vowel retaining the same sound, I must confess as utter an inability of comprehending this source of quantity in the Greek and Latin as in English. *Banish*, *banner*, and *banter*, have to our ears the first syllable equally short: the same may be observed of *senate*, *seminary*, *sentence*, and *sentiment*: and if, as an ingenious critic† has asserted, the ancients pronounced both the consonants in *callidus*, *fallo*, &c., that is, finishing one *l* by separating the tongue from the palate before the other is begun, such a pronunciation must necessarily augment the number of syllables, nearly as if written *calelidus*, *falelo*, &c., and is, therefore, contrary to all the rules of ancient prosody; nor would this pronunciation to our ears give the least length to the preceding vowel, any more than the succeeding mute does in *sentence* and *senate*.

* If the double consonants naturally made a syllable long, I should be glad to know how there could be exceptions to this rule? How could Ammonius say that the second syllable of *λέταγμα* was long, when the word was used in one particular sense, and short in another? And how could Cicero say, that the first letter of *inclutus* was short, and the first of *insanus* and *infelix* long, if two succeeding consonants naturally lengthened the syllable? Dr. Forster, indeed, attempts to reconcile this contradiction, by observing that Cicero does not say, the first syllable of *inclutus* is short, but the first letter; but it may be demanded, what is it that makes the syllable long or short but the length or shortness of the vowel? If the double consonants necessarily retard the sound of the vowel, the second syllable of *λέταγμα* and the first of *inclutus*, could not possibly be pronounced short; and particularly the latter word could not be so pronounced, as it has the accent on the first syllable. See sect. 16, in the note.

† *Essay upon the Harmony of Language*, page 228, 233. ROBSON, 1774.

25. When these observations on the accent and quantity of the ancients are all put together, shall we wonder that the learned and ingenious author of *Elements of Criticism* * should go so far as to assert, that the dactyls and spondees of hexameter verse, with respect to pronunciation, are merely ideal, not only with us, but that they were so with the ancients themselves? Few, however, will adopt an opinion which will necessarily imply that the Greek and Latin Critics were utterly ignorant of the nature of their own language: and every admirer of those excellent writers will rather embrace any explanation of accent and quantity, than give up Dionysius of Halicarnassus, Cicero, Quintilian, and Longinus. Suppose then, as a last refuge, we were to try to read a Greek or Latin verse, both by accent and quantity in the manner they have prescribed, and see what such a trial will produce.

26. By quantity, let us suppose the vowel lengthened to express the long quantity; and by the acute accent the rising inflexion as explained above.

Títýrè, tú pátulæ récubans súb tégmíne fági,
Sýlvéstrem ténuí músam meditáris avéna.

Títýřě, tū pātūlāē rēcūbāns sūb tēgmīně fāgī,
Sýlvēstrēm tēnūī mūsām mēditāris āvēnā.

Teétyre toó pátuplee récubanes soób teégmíne fági,
Seelveéstreem ténuí moósame meditáris avéena.

Μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
Οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε.

Μῆνιν ἄειδῆ θεᾷ Πηληϊάδεω Ἀχιλῆος
Οὐλόμενην, ἣ μυρὶ Ἀχαιοῖς ἀλγέ' ἔθηκε.

Méan-in á-eye-de The-áy Pea-lea-e-á-dyo A-kil-lêa-ose
Ow-lom-mén-een hee moo-re a-kay-oês ail-ge éth-ee-ke.

27. Now there are but four possible ways of pronounc-

* *Elements of Criticism*, vol. ii. page 106. See also the *Essay upon the Harmony of Language*, page 234.

ing these verses without going into a perfect song*: one is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllable with the same inflexion in a lower tone, which is the way we pronounce our own words when we give them the accent with the falling inflexion; the second is, to pronounce the accented syllable with the rising inflexion, and the unaccented syllables with the same inflexion in a lower tone, which we never hear in our own language: the third is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllables with the rising, in a lower tone: and the fourth, to pronounce the accented syllable with the rising inflexion, and the unaccented with the falling, in a lower tone. None of these modes, but the first and last, do we ever hear in our own language: the second and third seem too difficult to permit us to suppose that they could be the natural current of the human voice in any language. The first leaves us no possible means of explaining the circumflex, but the last, by doing this, gives us the strongest reason to suppose that the Greek and Latin acute accent was the rising inflexion, and the grave accent the falling inflexion, in a lower tone.

28. But if the reader were sufficiently acquainted with these inflexions of voice, or could be present while I exemplified them to him, I doubt not that he would immediately say, it was impossible so monotonous a pronunciation could be that of the Greeks and Romans†: but

* This, I may be bold to say, is coming to the point at once, without hiding our ignorance, by supposing that the ancients had some mysterious way of pronouncing which we are utterly incapable of conceiving. Mr. Sheridan tells us, that "the ancients did observe the distinction of accents by an elevation and depression of voice; but the manner in which they did it must remain for ever a secret to us: for, with the living tongue, perished the tones also; which we in vain endeavour to seek for in their visible marks."—*Lectures on Elocution*, 4to edition, page 39.—From these and similar observations in many of our writers, one would be tempted to imagine, that the organs of speaking in ancient Greece and Rome were totally different from those of the present race of men in Europe.

† Dr. Burney tells us, that Meibomius, the great and learned Meibomius, when prevailed upon at Stockholm to sing Greek strophes, set the whole court of Christina in a roar; as Naudé did in executing a Roman dance. And Scaliger observes, that if the

when we consider the monotony of the Scotch, Welsh, or Irish, why should we wonder that other nations should be as monotonous? Let us view the Greek and Latin pronunciation on which side we will, we must, to be consistent with their own rules, feel them to be extremely monotonous. According to the laws of ancient prosody, every unaccented syllable must be lower than that which is accented; and if so, a most disagreeable monotony must necessarily ensue; for as every word in Latin, and almost every word in Greek, of more than one syllable, ended with the grave accent, that is, in a lower tone than the preceding syllables, almost every word in those languages ended with the same tone, let that tone have been what it would*.

29. I am supported in this conjecture, notwithstanding all the fine things † the ancients, and many of the mo-

nice tonical pronunciation of the ancients could be expressed by a modern, it would be disagreeable to our ears.

* This is certainly too general an assertion, if we consider the real pronunciation of the Greek language according to accent; as it must be allowed, that a great number of Greek words were accented with the acute or circumflex on the last syllable. But when we consider the modern pronunciation of Greek, which confounds it with the Latin, we shall not have occasion to recall the assertion. To which we may add, that those words in Greek that were circumflexed on the last syllable may very properly be said to end with the grave accent; and that those which had a grave upon the final syllable altered the grave to an acute only when they were pronounced alone, when they came before an enclitic, or when they were at the end of the sentence.

† The Grecian sage (says Dr. Burney), according to Gravina, was at once a philosopher, a poet, and a musician. "In separating these characters," says he, "they have all been weakened; the system of philosophy has been contracted; ideas have failed in poetry, and force and energy in song. Truth no longer subsists among mankind: the philosopher speaks not at present through the medium of poetry; nor is poetry heard any more through the vehicle of melody."—"Now to my apprehension," says Dr. Burney, "the reverse of all this is exactly true: for, by being separated, each of these professions receives a degree of cultivation, which fortifies and renders it more powerful, if not more illustrious. The music of ancient philosophers, and the philosophy of modern musicians, I take to be pretty equal in excellence."—*History of Music*, vol. i. page 162.—Here we see good sense and sound philosophy contrasted with the blind admiration and empty flourish of an overgrown school-boy concluding his theme.

ders, say of the variety and harmony of the Greek and Latin languages, by the definition which they give of the circumflex accent; which is, that it was a combination of the acute and grave upon the same syllable. This is so incomprehensible to modern ears, that scarcely any one but the author of the present Observations has attempted to explain it by experiment. It stands for nothing but long quantity in all our schools; and, contrary to the clearest testimonies of antiquity, it has, by Dr. Gally*, and a late respectable writer on the Greek and Latin Prosodies, been explained away into nothing more than the acute accent. But if it means a raising and falling of the voice upon the same syllable, which is the definition the ancients uniformly give of it, it is just as easy to conceive as raising and falling the voice upon successive syllables, or, in other words, as going from a lower tone to a higher upon one syllable, and from a higher to a lower upon the next: and this consideration leads me to conjecture, that the acute accent of the ancients was really the rising inflexion, or upward slide of the voice; for this being once supposed, nothing is so easy as to demonstrate the circumflex in our own language; which, without this clew, it will be impossible to do in the ancient languages; and even with it, we must be astonished that they had but one circumflex; since it is just as easy to fall and raise the voice upon the same syllable, as to raise and fall it †.

* *Dissertation against Greek Accents*, page 53.

† To add to our astonishment, that the Greek and Latin languages had but one circumflex, what can be more wonderful, than that among so many of the ancients who have written on the causes of eloquence, and who have descended to such trifling and childish observations upon the importance of letters and syllables, we should not find a single author who has taken notice of the importance of emphasis on a *single word*? Our modern books of elocution abound with instances of the change produced in the sense of a sentence by changing the place of the emphasis: but no such instance appears among the ancients. Not one poor *Will you ride to town to-day!*

Our wonder will increase when we consider that the ancients frequently mention the different meaning of a word as it was differently accented; that is, as the acute or circumflex was placed upon one *syllable* or another; but they never hint that the sense of a sentence is altered by an emphasis being placed upon different *words*. The

30. But our wonder at these peculiarities of the Greek and Latin languages will cease, when we turn our thoughts to the dramatic performances of the people who spoke these languages. Can any thing astonish us more, than that all their tragedies and comedies were set to music, and actually accompanied by musical instruments? How is our laughter, as well as our wonder, excited, when we are told, that sometimes one actor gesticulated, while another recited a speech, and that the greater admiration was bestowed upon the former ! Nay, to raise the ridicule to the highest pitch, we are informed that actors in their speeches, and the chorus in their songs, accompanied the performances by dancing ; that the actors wore masks lined with brass, to give an echoing sound to the voice, and that these masks were marked with one passion on one side, and with a contrary passion on the other ; and that the actor turned that side to the spectators which corresponded to the passion of the speech he was reciting. These extraordinary circumstances are not gathered from obscure passages of the ancients, picked up here and there, but are brought to us by the general and united voice of all antiquity ; and therefore, however surprising, or even ridiculous, they may seem, are undoubtedly true.

ambiguity arising from the same words being differently accented is so happily exemplified by the author of the Greek and Latin Prosodies, that I shall use his words. "*Alexander Aphrodisiensis* illustrates this species of sophism, by a well-chosen example of a law, " in which the sense depends entirely upon the accuracy of accentuation. 'Εταίρα χρυσία εἰ φορεῖν δημόσια ἴστω. The word *δημόσια*, with the acute accent upon the antepenult, is the neuter nominative plural, " in apposition with *χρυσία*. And the sense is, ' If a courtesan wear golden trinkets, let them (viz. her golden trinkets) be forfeited to the public use.' But if the accent be advanced to the penult, the " word, without any other change, becomes the feminine nominative singular, and must be taken in apposition with *εταίρα*. And thus " the sense will be, ' If a courtesan wear golden ringlets, let her become public property.' This is a very notable instance of the political importance of accents, of written accents in the Greek language. For if this law had been put in writing without any accent " upon the word *δημόσια* there would have been no means of deciding " between two constructions ; either of which, the words, in this " state, would equally have admitted : and it must have remained an " inexplicable doubt, whether the legislator meant, that the poor " woman should only forfeit her trinkets, or become a public slave."

31. Perhaps it will be said, is it possible that those who have left us such proofs of their good sense and exquisite taste in their writings, statues, medals, and seals, could be so absurd in their dramatic representations? The thing is wonderful, it may be answered; but not more so than that they should not have seen the use of stirrups in riding, of the polarity of the loadstone in sailing, and of several other modern discoveries, which seem to have stared them full in the face without their perceiving it*. But is there any thing more common than to find, not only individuals, but a whole people,

* We have the strongest proof in the world, that the ancient Greeks made use only of capital letters, that they were utterly ignorant of punctuation, and that there was not the least space between words or sentences, but that there was an equal continuation of letters, which the reader was obliged to decipher, without any assistance from points or distances. Without the clearest evidence, could we suppose, that, while composition had reached the perfection it had done in Greece, orthography was in a state of barbarity worthy of the Cape of Good Hope?

Can any thing give us a more ludicrous idea, than the practice of the ancients in sometimes splitting a word at the end of a line, and commencing the next line with the latter part of the word? This must have been nearly as ridiculous as the following English verses in imitation of this absurd practice.

**Pyrhus, you tempt a danger high,
When you would steal from angry li-
Oness her cubs, and soon shall fly
 inglorious.**

For know the Romans, you shall find
By virtue more and generous kind-
Ness, than by force or fortune blind,
victorious.

Notwithstanding the hackneyed epithet of Gothic barbarity applied to verse in rhyme, is it not wonderful that a species of versification, approved by Italy, France, and England, in their best periods of poetry, should never once have been tried by the Greeks and Romans?—that they should never have straggled, either by chance, or for the sake of change, into so pleasing a jingle of sounds? They who would write poems, and so lengthen or shorten the lines, as to form axes, wings, and altars, might, without any imputation on their taste, have, now and then, condescended to rhyme. In short, that the ancients should never have slid into rhyme, is a circumstance which would never have been believed, had it been possible to doubt it; and I fear it must be classed with that long catalogue of unaccountables, with which their prosody, their rhetoric, and their drama abound.

who, though remarkably excellent in some things, are surprisingly deficient in others? So true is the observation of Middleton, who, speaking of those who have written on the pronunciation of the Greek and Latin languages, says: “ Ab illis vero scriptoribus etsi plurima
 “ ingeniose atque erudite disputata sint, nonnulla tamen
 “ deesse, multa dubiè, quædam etiam falso posita animad-
 “ verti; idque hæc in causâ accidisse, quòd in cæteris
 “ plerisque solet, ut mortalium nemini detur rem inve-
 “ nisse simul et perfecisse.” *De Lat. Lit. Pronun.*

32. That singing a part in a tragedy should seem so unnatural* to us, arises chiefly from our being so little

* Perhaps our unwillingness to believe that the ancient dramas were set to music, arises from a very mistaken notion we have of their skill in that art. It is true we have not the same materials for judging of their music as we have of their poetry and sculpture; but their ignorance of counterpoint, and the poverty of their instruments, sufficiently show what little progress they had made in it. Those very few remains of their music which have reached us, confirm us in this conjecture; and it is to the indefatigable pains of so good a scholar and so excellent a musician as Dr. Burney, that we are indebted for an illustration of it.

“ At the end of a Greek edition of the astronomical poet, Aratus, called *Phænomena*,” says Dr. Burney, “ and their Scholia, published at Oxford in 1762; the anonymous editor, supposed to be Dr. John Fell, among several other pieces, has enriched the volume with three hymns, which he supposed to have been written by a Greek poet called Dionysius; of which the first is addressed to the muse Calliope, the second to Apollo, and the third to Nemesis; and these hymns are accompanied with the notes of ancient music to which they used to be sung.

“ I know not whether justice has been done to these melodies; all I can say is, that no pains have been spared to place them in the clearest and most favourable point of view; and yet, with all the advantages of modern notes and modern measures, if I had been told that they came from the Cherokees or the Hottentots, I should not have been surprised at their excellence.

“ I have tried them in every key and in every measure that the feet of the verses would allow; and as it has been the opinion of some, that the Greek scale and music should be read Hebrew-wise, I have even inverted the order of the notes, but without being able to augment their grace and elegance. The most charitable supposition that can be admitted concerning them is, that the Greek language, being itself accentuated and sonorous, wanted less assistance from musical refinements than one that was more harsh and rough; and music being still a slave to poetry, and wholly governed by its feet, derived all its merits and effects from the excellence of the verse, and sweetness of the voice that sung or rather

accustomed to it. Singing in the pulpit seems to the full as extraordinary ; and yet this song was so powerful about a century or two ago, and later in Scotland*, as to make mere speaking, though with the utmost energy, appear flat and insipid. Let the human voice be but in a fine tone, and let this tone be intensely impassioned, and it will infallibly, as Milton expresses it,

“ ——— take the prison'd soul,
And lap it in Elysium ———.”

33. What may tend to reconcile us still more to this dramatic music, is the *sing-song* manner, as it is called, of pronouncing tragedy, which very generally prevailed before the time of Mr. Garrick, and which now prevails among some classes of speakers, and is preferred by them to, what we call, the more natural manner. This drawling, undulating pronunciation, is what the actors generally burlesque by repeating the line,

Tum ti tum ti, tum ti tum ti tum ti :

“ recited it : for mellifluous and affecting voices nature bestows from time to time on some gifted mortals in all the habitable regions of the Earth ; and even the natural effusions of these must ever have been heard with delight. But *as music*, there needs no other proof of the poverty of ancient melody, than its being confined to long and short syllables. We have some airs of the most graceful and pleasing kind, which will suit no arrangement of syllables to be found in any poetical numbers, ancient or modern, and which it is impossible to express by mere syllables in any language with which I am at all acquainted.”

Dr. Burney's conjecture, that the Greek music was entirely subservient to verse, accounts for the little attention which was paid to it in a separate state ; it accounts for the effects with which their music was accompanied, and for the total uselessness of counterpoint. Simple melody is the fittest music to accompany words, when we wish to understand what is sung ; simple melody is the music of the great bulk of mankind ; and simple melody is never undervalued, till the ear has been sufficiently disciplined to discover the hidden melody, which is still essential to the most complicated and elaborate harmony.

* The Rev. Mr. Whitfield was a highly animated and energetic preacher, without the least tincture of that tone which is called *canting*. When he went to Scotland, where this tone was in high estimation, though his doctrine was in perfect unison with that of his auditors, his simple and natural, though earnest manner of speaking, was looked upon at first as a great defect. He wanted, they said, the holy tone.

and though this mode of declamation is now so much despised, it is highly probable that it was formerly held in estimation*

34. Now, if we suppose this drawling pronunciation, which, though very sonorous, is precisely *speaking*, and essentially different from singing: if we suppose this to have been the conversation pronunciation of the Greeks and Romans, it may possibly throw some light upon the manner in which they pronounced by accent and quantity at the same time: for though we can sufficiently conceive, that in common speaking in our own language we can make the accented syllable short, and the unaccented syllable long, as in the words *qualify*, *specify*, *elbow*, *inmate*, &c.; yet in the drawling pronunciation we have been speaking of, the long unaccented vowels in these words are made much longer, and consequently more perceptible.

35. But, if the accent of our language is so different from that of the Greek and Latin, our pronunciation must necessarily be very different likewise. The acute accent of the ancients being always higher than either the preceding or succeeding syllables, and our accent, though always higher than the preceding, being sometimes lower than the succeeding syllables, (see sect. vii.) there must certainly be a wide difference between our pronunciation and theirs. Let us, however, explain the Greek and Latin accent as we will,—let it be by singing, drawling, or common speaking,—it will be impossible to tell how a monotony could be avoided, when almost every word of more than one syllable in these languages must necessarily have ended in the same tone, or, if you will, with the same grave accent†.

* This cant, which, though disgusting now to all but mere rustics, on account of its being out of fashion, was very probably the favourite modulation in which heroic verses were recited by our ancestors. So fluctuating are the taste and practices of mankind! But whether the power of language has received any advantage from the change just mentioned (namely, pronouncing words in a more simple manner) will appear at least very doubtful, when we recollect the stories of its former triumphs, and the inherent charms of musical sounds.—*The Art of delivering Written Language*, page 73.

† Where was all that endless variety with which the moderns puff

36. After all, that the Greeks and Romans, in explaining the causes of metrical and prosaic harmony, should sometimes descend to such minute particulars* as appear to us trifling and imaginary, and at the same time neglect things which appear to us so essential; that they should be so dark, and sometimes so contradictory in their account of accent and quantity, as to furnish opposite systems among the moderns, with ample quotations in favour of each;—is this more wonderful than that Mr. Sheridan†, who was so good an actor, and who had spent so much time in studying and writing on elocution, should say that accent was only a louder pronunciation of the accented syllable, and not a higher? But as this same Mr. Sheridan, in his *Art of Reading*, has excellently

off the Greek language, when it had but one circumflex? The human voice is just as capable of falling and rising upon the same syllable as rising and falling; and why so palpable a combination of sounds as the former should be utterly unknown to the Greeks and Latins, can be resolved into nothing but (horresco referens) their ignorance of the principles of human speech.

* Nec illi (Demostheni) turpe videbatur vel optimis relictis magistris ad canes se conferre, et ab illis literæ vim et naturam petere, illorumque in sonando, quod satis esset, morem imitari.—*Ad. Meker. de vet. et rect. Pron. Ling. Græcæ*, page 14.

It is an observation of Chambers, author of the *Cyclopædia*, that nonsense sounds worse in the English than in any other language: let us try the experiment by translating the above passage.—“Nor did Demosthenes think it below him to leave the company of the most respectable people of Athens, and go to the dogs, in order to learn from them the nature of the letter *r*, and, by observing the sound they gave it, to imitate, as much as was necessary, their manner of pronouncing it.”

What encomiums do we meet with in Cicero, of the delicacy of the ears even of the common people of Rome; who, if an actor on the stage made the least error in accent or quantity, were immediately sensible of it, and would express their disapprobation. But I am apt to think, that an English actor, who should pronounce *théâtre*, *senátor*, or *conquést*, with the accent on the second syllable, would not escape better than the Roman.

† “The Scotchman utters the first syllable of *battle*, *borrow*, *habit*, in the middle tone, dwelling on the vowel; and the second with a sudden elevation of the voice, and short: as *bā-tle*, *bāu-rō*, *hā-bit*. The Englishman utters both syllables without any perceptible change of tone and in equal time, as *bat'tle*, *bor'row*, *hab'it*.”—*Art of Reading*, page 77.—The smallest degree of attention might have taught Mr. Sheridan, that though this is the prevailing, it is not the invariable, pronunciation of a Scotchman; and that this elevation of voice, though more perceptible in a Scotchman from his drawling

observed, that our perception of Latin quantity is imaginary, and arises not from the ear, but only from association, like spelling; so it may be observed, that the confusion and obscurity which reign among all our writers on accent and quantity seem to arise from an ideal perception of long quantity produced by double consonants; from confounding stress and quantity, which are so totally different; and from mistaking loud for high, and soft for low, contrary to the clearest definitions of each*.

37. But till the human voice, which is the same in all ages and nations, is more studied and better understood, and till a notation of speaking sounds is adopted, I

out his tones, is no less real in an Englishman, who pronounces them quicker, and uses them less frequently; that is, he mixes the downward inflexion with them, which produces a variety. But these two inflexions of voice Mr. Sheridan was an utter stranger to.—See *Elements of Elocution*, part II. page 183.

* Nothing is more fallacious than that perception we seem to have of the sound of words being expressive of the ideas, and becoming, as Pope calls it, *an echo to the sense*. This coincidence, as Dr. Johnson observes in one of his *Ramblers*, seldom exists any where but in the imagination of the reader. Dryden, who often wrote as carelessly as he thought, and often thought as carelessly as he lived, began a commendation of the sweetness and smoothness of two lines of Denham in praise of the Thames—

“ Though deep yet clear, though gentle yet not dull;
“ Strong without rage, without o’erflowing full.”

and this commendation of Dryden’s has been echoed by all subsequent writers, who have taken it for granted that there is a flow in the lines similar to that of the object described; while the least attention to those stops, so necessary on the accented and antithetic words, will soon convince us, that, however expressive the lines may be, they are as rugged and as little musical as almost any in the language.

A celebrated critic observes—“ I am apt to think the harmony of the verse was a secret to Mr. Dryden, since it is evident he was not acquainted with the cæsural stops, by which all numbers are harmonised. Dr. Bentley has observed, the beauty of the second verse consists in the *ictus* that sounds on the first syllable of the verse, which, in English heroics, should sound on the second; for this verse is derived from the *Trimeter Iambic Brachycatalectic*.”—*Manwaring’s Stichology*, page 71.

When I read such profound observations in such learned terms, it brings to my mind the Mock Doctor in the farce, who shines away to the illiterate knight by repeating *Propria quæ maribus*, &c., and makes him most pathetically exclaim—*Oh, why did I neglect my studies?*

despair of conveying my ideas of this subject with sufficient clearness upon paper. I have, however, marked such an outline as may be easily filled up by those who study speaking with half the attention they must do music. From an entire conviction, that the ancients had a notation of speaking sounds, and from the actual experience of having formed one myself, I think I can foresee that some future philosophical inquirer, with more learning, more leisure, and more credit with the world than I have, will be able to unravel this mystery in letters, which has so long been the *opprobrium et crux grammaticorum*, the reproach and torment of grammarians.

THE END. ~

MAY 9 - 1956

